

1918  
Feb. 25  
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1918

# THE NOTABLE ART COLLECTION

FORMED BY THE LATE  
**GEORGE A. HEARN**  
OF NEW YORK CITY

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK











## GEORGE A. HEARN ART SALE

The extensive art collections, formed by the late George Arnold Hearn, are to be sold at auction by the American Art Association, probably early in February next.

As a patron of art, and through his liberal gifts to the Metropolitan Museum, Cooper Union, Brooklyn Museum and other institutions, as well as through his generosity towards and his recognition of American artists, it is said that Mr. Hearn did more towards the elevation and encouragement of the fine arts in America than any other individual. To the Metropolitan Museum, Mr. Hearn gave outright over 100 representative paintings, including some eighty works by American artists, all of which are now shown in two large galleries there and, in addition, provided a fund of \$250,000, the income of which is to be used in the purchase of paintings by American artists.

The magnitude of the collections is such that they will require some ten sessions to disperse, including five evening sessions in the Plaza ballroom, where the paintings only will be sold.

The cataloging of the collections will require the services of experienced persons and will necessarily consume considerable time, and until the catalog is near completion, definite dates for the public exhibition at the American Art Galleries, and dates of the sale will not be announced by the American Art Association. But in all probability the sale will be held in the forepart of the winter season of 1918.

### Nearly 500 Paintings

Mr. Hearn's paintings number nearly 500 examples by masters of the ancient and modern schools, and the American school alone is represented by about 100 works of high quality.

Pictures by artists of the British school are second in number to the American section in Mr. Hearn's collection and include, among other important paintings, "The Blue Boy," given to Gainsborough, a work which has occasioned considerable discussion, and brought forth opinions by students of early English art to the effect that the Hearn "Blue Boy" is the original and that owned by the Duke of Westminster is a replica, but that both are by Gainsborough. Other celebrated English masters are represented as follows: Reynolds by "Lady Stanhope," "Dr. Charles Burney," "Lady Spencer," "Mr. Hillyarr," "The Age of Innocence" and "James Paine"; Romney by "Lady Hamilton as a Vestal," "Miss Eleanor Gordon" and "Miss Hollingsworth"; Raeburn by "Portrait of a Gentleman"; Turner by "Fitz Alan Chapel, Arundel"; John Constable by "The Valley Farm," "Deadham Mill," "George Gassard A. R. A.," "Windsor Castle," "The Farm Cart," "Landscape, Suffolk" and "Hampstead Heath"; Beechey by "Portrait of Mrs. Humphrey"; Francis Cotes by "Lady Hardwicke" and "Miss Broughton," and Gainsborough, further represented by "Lady Sheffield" and "Landscape and Cattle."

Sir Thomas Lawrence is also represented by "Portrait of a Lady," "Lady Mackenzie" and "Portrait of John Julius Angerstein"; Hoppner by "Portrait of Miss Denison" and Barker of Bath, R. P. Bonington, Cosway, Old Crome, Dobson, Harlow, Sir Peter Lely, George Morland, Stark, Watson-Gordon and Zoffany are all represented by one or more character examples, and among the modern British painters, D. Y. Cameron is exemplified by five works, John Lavery by two, J. J. Shannon by three, and Swan and Bromley each by a representative picture.

### The Italian School

Although represented by a comparatively small number of pictures this section includes a remarkably fine Canaletto, "Porte della Carmanegio," an unusually important Guardi, "Seaport and Classic Ruins, Italy," and five smaller examples. By Jacopo Marieschi there are two fine examples, and Albano, Bonifazio, Croce, Il Vecchio, Ricci, Il Sassoferrato, Da Siena, Tintoretto, Veronese, Van Wittelli and Zuccvelli are each represented by superior works.

The old masters of the French school include the following works: "Grand Sunset, Genoa," and "L'Amour et Psyche," by

Claude Lorrain, and important portraits and landscapes by Danloux, Gascar, De Lairese, De Largilliere, Le Main, Lepicie, Pierre Mignard, Poussin, Tocque and Van Loo.

### Dutch and Flemish Artists

Ferdinand Bol, Brughel, Rubens, Gerard Dow, Hobema, Hanneman, Janssens, Jan Looten, Peter Nason, Pourbus, the elder, Jacob and Solomon Van Ruysdael, Teniers, the younger, Van der Neer, Van Ostade, Van Asen, van Thulden, Van Bloemen, Van der Helst, Verspronck, Jan Victoors and Wynants are all well represented.

The Spanish old masters represented include Coello, Collantes, De la Cruz, Goya, de Faria, Saavedra and Zurbaran.

### Barbizon and Contemporaneous Modern Foreign Schools

In the upwards of 100 modern foreign works, there are by Corot (2), Daubigny (3), Diaz (2), Dupre (2), Troyon (2), and there are works by Rosa Bonheur, Boudin (11), Bouguereau, Brascassat, Cazin (2), Collin, Courbet, Couture (2), Decamps (3), Fromentin, Harpignies (2), Josef Israels, Jongkind, Kever (4), Lottolte, Albert Lynch, Van Marcke, Marilhat, Jacob Maris, Matthew Maris, Mauve, Michel, Monticelli (4), Neuhuys, Pasini, Tony Offermans, Pokitonow (2), Raffaelie, Ribot (2), Roybet, Thaulow, Vollon, Weisenbruch, Ziem and Zorn.

### American Paintings

American artists are worthily represented as follows: Wyant (8), George Inness (2), J. F. Murphy (5), Blakelock (7), D. W. Tryon (2), Theodore Robinson (4), Homer Martin (2), E. Lord Weeks (7), L. P. Dessar (2), and Bunce, George Inness, Jr., Bruce Crane, Franzen, C. H. Davis, George Hitchcock, T. W. Dewing, F. K. M. Rehn, J. Alden Weir, R. B. Fitz, Dessar, Will Low, Guy Wiggins, Thomas Moran, Louis Loeb, Elliott Daingerfield, Kost, Dubois, A. C. Howland, Carleton Wiggins, Leonard Ochtman, Francis Jones, W. T. Smedley, C. Melville Dewey, Dearth, R. Swain Gifford, H. W. Ranger, Sartain, Newman, Lathrop, John Lafarge, Irving Wiles, Lawson and Hawthorne one each.

George H. Bogert, a protege of Mr. Hearn, is represented by upwards of 50 examples, considered the most important and examples of his best work.

### Collection of Antique Ivory Carvings

The collection of nearly 500 specimens dating from the XIII to the XVIII century, including many rare specimens of Byzantine, Gothic and Renaissance periods, are by artists of the French, Italian, Portuguese and German nations.

The Oriental porcelains comprise some 400 specimens of single colors, decorated, blue and white, blanc de chine and egg-shell porcelains of the Ming, K'ang-hsi and Ch'ien-lung periods.

The miniatures and cabinet gems are numerous, and among the miniatures are examples of Cosway, Nasmyth, Bone, Fleurbaen, Roudin, Dumond, Vestiers, Isabey, David, Guerin and Humphreys. Among the cabinet gems are many snuff boxes with miniatures inserted, Greek and Roman glass and other rare and interesting objects. The bronzes include the work of Barye, Meunier and other celebrated sculptors.

### Rare and Costly Art Furniture

Among this is a Louis XIV drawing suite of carved and gilded wood, upholstered in very fine old Beauvais tapestry illustrating the fables of La Fontaine; tapestry panels, screens, Louis XVI tables and other antique furniture of artistic character.

The Oriental rugs and embroideries are numerous and of rare and fine quality.

## LESSONS OF HEARN SALE

In the course of a long article on the recent Hearn picture sale in the current (April) issue of the "International Studio," Mr. Charles L. Buchanan argues very pertinently, confirming the already expressed opinion of the AMERICAN ART NEWS, that the result of said sale proved that American art has at last "come into its own."

Mr. Buchanan says in part: 13-4-18

"The Hearn sale of foreign and American pictures, served to fulfil in a sensational and unmistakable fashion the beliefs and expectations of that small minority of persons who have consistently advertised and advocated the incomparable merits of American painting. The salient feature of the sale was the prices brought by American pictures. To say as much is merely to record the concrete invincibility of statistics. The question of personal prejudice and personal interpretation has nothing to do with the matter. Over and beyond all excesses of incident and idiosyncrasy of opinion, over and beyond all theoretical disagreements and antagonisms, one fact of supreme significance projects itself—the fact, repeatedly emphasized by the present writer, that American painting is the dominant issue in the art world of this country today.

### Modern Americans Pass European Works

"The Hearn sale conclusively demonstrated the accuracy of perception possessed and exercised by those persons who have realized that America is producing and has produced great art. But it did more. It hinted tremendously, if we may so express ourselves, of revolutionary conditions and developments in the art world; conditions and developments of a nature unthinkable a bare half-dozen years ago. The spectacle of two houses of fundamentally foreign affiliations, Knoedler & Company and Scott & Fowles, competing with each other for the purchase of American pictures while foreign pictures were allowed to go practically unsupported, supplies us with an incalculable indication of the essential gist of things. And this essential gist of things is, if we correctly apprehend it, something as follows: Foreign art of whatever period and of whatever nationality must stand or fall in the future on its merits alone. It can rely no longer upon a spurious prestige. The time has gone by when a foreign trade-mark could be confidently expected to sell a picture to the American public."

### Hearn Foreign Art "Mediocre"?

"A question arises: Does all this indicate that an unstable public taste has turned, temporarily or permanently as the case may be, against foreign art and in favor of American art? We would not go so far as to commit ourselves to so crucial a decision. It may be argued, for example, that Mr. Hearn's collection of foreign paintings was mediocre. However this may be, it is probable that his foreign art would have brought higher prices six years ago than it brought in the sale recently concluded.

### Some Personal Opinions

The remainder of Mr. Buchanan's readable article, which space limitations will not permit of republishing in toto, discusses the relative merits of certain of Mr. Hearn's foreign and American pictures and his personal opinion of the prices paid for some examples of both. He notes that while Daubigny's "On the Oise" brought the highest figure paid for any foreign picture in the sale—namely, \$8,200—a Wyant brought \$21,500, a Blakelock \$17,500, a Murphy \$15,600, and an Inness \$30,800, and that a 16x22 Murphy brought \$3,800, as against the \$3,500 paid for an "excellent" Troyon.

He thinks that the comparatively low price of \$875 paid for a Tryon was "a legitimate reflex of the picture's inherent deficiency," is pleased that Ernest Lawson's works were admired and congratulates the Corcoran Gallery on its acquisition of Theo. Robinson's "Girl Sewing."

### Senator Clark's Murphy

Mr. Buchanan believes that "ex-Senator W. A. Clark rendered J. Francis Murphy singular disservice in paying for the latter's landscape the preposterous price of \$15,600," but says that "the Senator temporarily ratified the absurd notion, prevalent among dealers, that Murphy's art ceased 16 years ago, when, as a matter of fact, it only began 16 years ago, and his pictures painted previous to that period have no standing whatsoever in the judgments of authentic critics of painting." He declares there was no Murphy in the Hearn collection comparable to certain noted examples in the Shepherd, Burton and Baldwin collections, and asks:

"Is it possible that ex-Senator Clark is the kind of buyer that does not hesitate to pay an exorbitant price for an indifferent work of art so long as the occasion be a conspicuous one?"

### Thinks Wyant Overrated

The \$3,600 paid by the Macbeth Galleries for a Homer Martin, Mr. Buchanan thinks, "approximated something like a just valuation of the picture's intrinsic worth," and he says that

"The finest Blakelock in the collection went for the disproportionately inconspicuous price of \$2,100, against the vastly inflated figure of \$17,500 paid for the same artist's 'Landscape.' Second in importance," he continues, "to Mr. Clark's unfortunate exhibition of a taste idiosyncratic, rather than equitable, was the \$21,500 (bought for Mr. Jacob Schiff) paid for the large Wyant. We are not one of those for whom the name of Wyant is sacrosanct. Despite our veneration for the unquestionable integrity of the man's artistic and spiritual morale, we believe that his art is vastly overrated, and we believe that a time will come when its inherent incompetency will be detected and acknowledged. Wyant was unquestionably the weakest of our early painters, and an endorsement is accorded him that might better by far be accorded the work of a number of our contemporaries."



## CHEER FOR THE ART WORLD

The result of the sale at auction of the art properties of the late George A. Hearn, with the totals of two sessions of the dispersal of the art objects, this and Monday afternoons, to still be added is sufficiently large today to rank the entire sale as one of the most successful of its kind ever held in this country.

23-18

And this result has come in a period of unprecedented depression in the art world in this country, due to the war and the conditions it has brought, and has confounded the predictions of the pessimists who have for weeks argued that the event would be a failure.

Psychologically the Hearn sale result is the best possible that could have happened to American art interests at this time, apart from its financial success. It proves, as we have argued for many years, that good art is not only an education but one of the best possible investments, and it has directed the attention and thoughts of the art public and of the public at large, which had been seemingly turned away from any idea of art purchasing or study, back again to the subject. An analysis of the prices brought at the sale will emphasize our argument as to the wisdom of purchasing good art works. When an American picture like George Inness' "Wood Gatherers," purchased for \$2,000 in 1891, only 27 years ago, and sold at auction in 1899, only 19 years ago, for \$5,600, can appreciate in that short period to \$30,800, when a living artist like J. Francis Murphy can see one of his landscapes sold to Mr. Hearn a few years ago for \$300, bring \$15,600 and when a Wyant sells for \$21,000, a Blakelock for \$17,500 (and not a record price), etc., is it not a cause for rejoicing by all lovers of their country when they realize that our native art has at last "come into its own"?

It was only 32 years ago, or in March, 1886, that the sale for \$25,000, also by Mr. Kirby, the auctioneer of the Hearn treasures at Chickering Hall of Vibert's "Missionary's Story" to the late C. P. Huntington for \$25,000, and of Jules Breton's "Communicants" at the same Mary J. Morgan sale for \$33,500 to a Mr. Watson, made a sensation the world over, and now American pictures pass those figures at auction.

The Hearn heirs and the auctioneers are to be congratulated upon the success, especially at such a time in our history, of this week's remarkable art sale, but the art lovers of America and the world are the most to be congratulated, for the belief in art as an investment and an education has been, through this event more than confirmed and strengthened.

## ART SEASON'S REVIVAL

As we predicted last week, the unexpected success, on the whole, of the art auction thus far of the season—that of the Hearn collections, and especially its proof of the phenomenal rise in values of modern American landscapes, has brought life and hope to an art season which, while marked by unusual activity in the matter of exhibitions, has not until now been one of financial activity or good business.

Ever since the sale the dealers' galleries and studios, not only in New York, but throughout the country have been well patronized and the psychological effect of the sale, which we noted last week, in turning the thoughts and attention of the art loving and buying public again to the subject of art has been most noticeable.

This result has also proven that large and important art auction sales are, especially in a dull season, more beneficial than hurtful to the art trade. Now comes the announcement that the Bardini sale of early and Renaissance art objects postponed from last December, and which might not have been held at all this season, had it not been for the Hearn sale success, will take place in early April. This will give another fillip to the then waning season, which, as it now looks, may end as happily as it opened gloomily.

## NATIVE ART APPRECIATES

The sale at the second session of the Hearn auction at the Plaza, Tuesday evening last, of "The Wood Gatherers" of George Inness for \$30,800, of J. Francis Murphy's "Landscape" for \$15,600, of Wyant's "In the Adirondacks" for \$21,500, of Blakelock's "Landscape" for \$17,500, and of a figure work by Theodore Robinson for \$5,000, all record prices for the work of these men, save for Blakelock, whose "Moonlight" brought \$20,000 a year ago, was not only emphatic proof that the best modern native art has at last "come into its own," but also that the judgment of the earlier buyers and collectors of the best American pictures was sound. They have never lost their faith in the sure and great appreciation of values in such works and their reward has come, fortunately to some, in their lifetime.

What must have been the emotions, for example, of that sincere and deservedly successful collector of modern Americans, Mr. Thomas B. Clarke, when he saw the really great Inness, a canvas painted and dated 1891, for which he paid some \$2,000, the prevailing price of works by the master of this size at that period, and which sold in the Clarke auction of 1899 for \$5,600 to Mr. Hearn, receive a first bid of \$25,000 on Tuesday night last, and finally sell to Scott & Fowles for the record price, not only for an Inness, but for any American picture at auction, of \$30,800?

## SALE OF AMERICAN ART COLLECTION. 27-12-17.

### THE RIVAL "BLUE BOYS."

We are informed by a telegram from a special correspondent in New York that the extensive art collections of the late George A. Hearn will be sold by Mr. Thomas E. Kirby, of the American Art Galleries, New York, next February.

Mr. Hearn, who was the owner of a big dry goods store in that city, died four years ago, a biographical notice appearing in *The Times* of December 3, 1913. He left a fortune of over \$1,400,000. The death of his widow in April last has given the executors of the estate full control of the art collections, and a public sale has been decided upon.

Mr. Hearn was for many years well known in Europe, and especially in England, as a keen collector of pictures. He was a Trustee of the Metropolitan Museum in New York, to which he had long been a generous contributor, giving it pictures of the estimated value of \$100,000 and a sum of \$50,000, the interest of which was to be devoted to the purchase of works by living American artists. His private collection filled his house at 46, East 69th Street, and covered many of the walls in his great store.

There are in all several hundred pictures by ancient and modern artists, and these will be sold by Mr. Kirby in the ball room of the Plaza Hotel during five evening sessions, while the ivory carvings (of which Mr. Hearn had a large collection) will, with other objects of art, be sold on five afternoons in the galleries of the American Art Association in Madison-square. The pictures include many fine things. Mr. Hearn perhaps cherished most his much-discussed version of Gainsborough's "Blue Boy" (Master Butall), of which another version belongs to the Duke of Westminster, and is generally accepted as unquestionably the work of Gainsborough himself. The picture in the Hearn collection was exhibited at Messrs. Hogarth's galleries, Mount-street, Grosvenor-square, in July, 1870; it attracted a great deal of attention. At an interval of some years it was acquired by Mr. W. H. Fuller, who made exhaustive researches into the history of his version, and printed a monograph on the subject. His collection was sold in New York on February, 25, 1898, when the "Blue Boy" failed to reach the reserve of, we believe, \$10,000. There can be no doubt that the picture, which was acquired privately by Mr. Hearn after the Fuller sale, will again excite much interest and provoke keen discussion.

Besides a large number of pictures, chiefly portraits, by artists of the Early English school, there are examples of modern English and French artists, and a great number by modern American artists. These were purchased chiefly from the artists themselves, when their pictures were to be had at a few hundred dollars each. For some years past American art has found favour with home collectors, and prices have gone up accordingly.



ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM TUESDAY, FEBRUARY 19th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE (SUNDAY EXCEPTED)

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THE

NOTABLE ART COLLECTION

FORMED BY THE LATE

GEORGE A. HEARN

MERCHANT, ART PATRON AND BENEFACTOR

NEW YORK CITY

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AS DIRECTED BY THE TERMS OF THE WILL

Clarkson Cowl, Herbert Spencer Grellms and George E. Schanck  
Executors

ON THE EVENINGS OF MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY

FEBRUARY 25th, 26th, 27th, 28th AND MARCH 1st

BEGINNING AT 8 O'CLOCK EACH EVENING

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

AND

ON THE AFTERNOONS OF

FEBRUARY 25th, 26th, 27th, 28th AND MARCH 1st, 2nd AND 4th

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

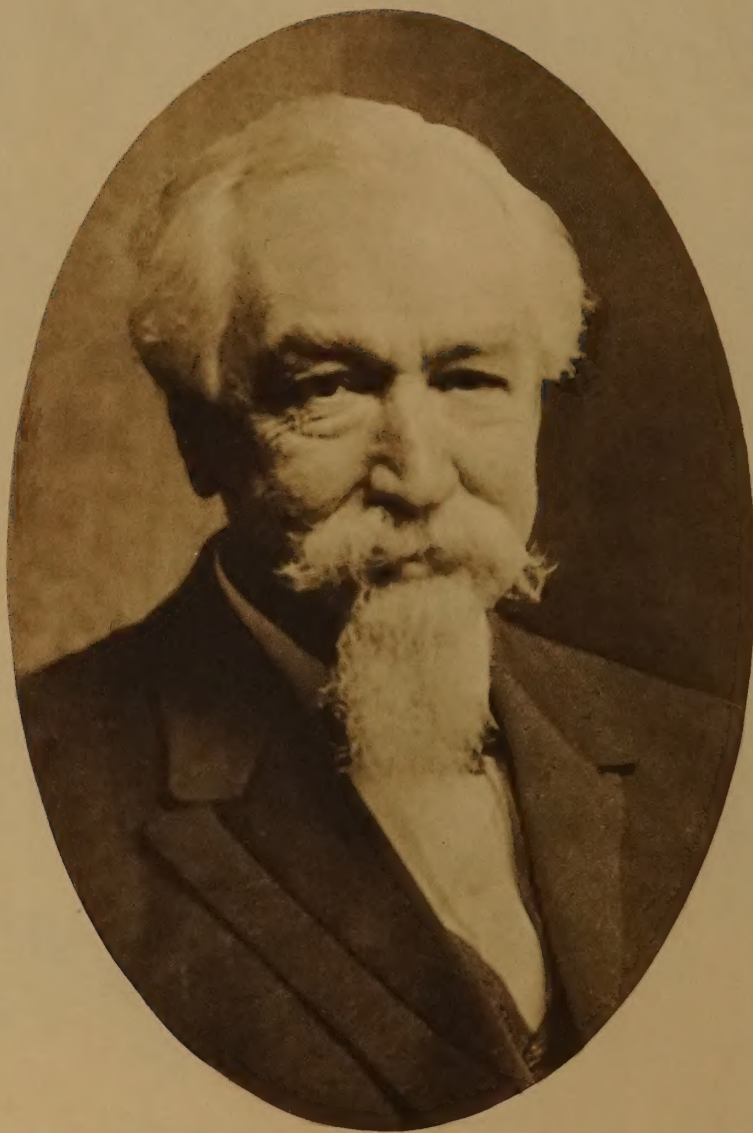
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK











DE LUXE ILLUSTRATED CATALOGUE  
OF THE  
**NOTABLE ART COLLECTION**

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**GEORGE A. HEARN**  
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AS DIRECTED BY THE TERMS OF THE WILL  
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Executors

**ON THE AFTERNOONS AND EVENINGS  
AT THE PLACES HEREIN STATED**

FOREIGN PAINTINGS DESCRIBED BY W. ROBERTS, ENGLISH ART CRITIC  
AMERICAN PAINTINGS DESCRIBED BY WM. A. COFFIN, N.A.

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
**AMERICAN ART ASSOCIATION, MANAGERS**  
MADISON SQUARE SOUTH, NEW YORK

1918

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THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



# ORDER OF SALE

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## EVENING SESSIONS

TO BE HELD

IN THE GRAND BALLROOM OF THE  
PLAZA HOTEL

BEGINNING EACH EVENING PROMPTLY AT 8.15 O'CLOCK

### MONDAY EVENING, FEBRUARY 25<sup>TH</sup>

PAINTINGS BY AMERICAN ARTISTS. CATALOGUE NOS. 1  
TO 84, INCLUSIVE.

### TUESDAY EVENING, FEBRUARY 26<sup>TH</sup>

PAINTINGS BY AMERICAN ARTISTS, AND WORKS OF ENGLISH, GERMAN, SWEDISH AND OTHER PAINTERS. CATALOGUE NOS. 85 TO 170, INCLUSIVE.

### WEDNESDAY EVENING, FEBRUARY 27<sup>TH</sup>

PAINTINGS BY FOREIGN ARTISTS OF THE MODERN SCHOOLS. CATALOGUE NOS. 171 TO 263, INCLUSIVE.

### THURSDAY EVENING, FEBRUARY 28<sup>TH</sup>

PAINTINGS BY EARLY ENGLISH PAINTERS, AND WORK BY THE OLD MASTERS. CATALOGUE NOS. 264 TO 360, INCLUSIVE.

FRIDAY EVENING, MARCH 1<sup>ST</sup>

THE MORE IMPORTANT PAINTINGS BY EARLY ENGLISH  
ARTISTS AND NOTEWORTHY OLD MASTERS. CATALOGUE  
NOS. 361 TO 452, INCLUSIVE.

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## AFTERNOON SESSIONS

TO BE HELD

AT THE AMERICAN ART GALLERIES

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

MONDAY AFTERNOON, FEBRUARY 25<sup>TH</sup>

JADES, LACQUERS, ENAMELS AND MISCELLANEOUS  
CABINET OBJECTS. CATALOGUE NOS. 1 TO 242, IN-  
CLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 26<sup>TH</sup>

ANTIQUE CHINESE BLUE AND WHITE AND DECORATED  
PORCELAINS AND EUROPEAN AND ORIENTAL BRONZES.  
CATALOGUE NOS. 243 TO 430, INCLUSIVE.

WEDNESDAY AFTERNOON, FEBRUARY 27<sup>TH</sup>

ANTIQUE CHINESE SINGLE-COLOR PORCELAINS. CATA-  
LOGUE NOS. 431 TO 634, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 28<sup>TH</sup>

REMARKABLE COLLECTION OF EUROPEAN IVORY CARV-  
INGS. CATALOGUE NOS. 635 TO 862, INCLUSIVE.

FRIDAY AFTERNOON, MARCH 1<sup>ST</sup>

CONTINUATION OF THE REMARKABLE COLLECTION OF  
IVORY CARVINGS. CATALOGUE NOS. 863 TO 1104, IN-  
CLUSIVE.

SATURDAY AFTERNOON, MARCH 2<sup>ND</sup>

DECORATED ORIENTAL AND OTHER PORCELAINS, ART  
FURNITURE, TAPESTRIES, ORIENTAL RUGS AND EM-  
BROIDERIES. CATALOGUE NOS. 1107 TO 1268<sup>E</sup>, INCLUSIVE.

MONDAY AFTERNOON, MARCH 4<sup>TH</sup>

[*Concluding Session*]

MINIATURES, SNUFFBOXES, EUROPEAN CERAMICS,  
GREEK AND ROMAN GLASS, HISPANO-MORESQUE PLATES  
AND MISCELLANEOUS OBJECTS. CATALOGUE NOS. 1269  
TO 1510, INCLUSIVE.





## INTRODUCTION

The late Mr. George A. Hearn, like many other citizens of the United States, found a pleasant and absorbing relief from the cares of a great business in collecting and studying pictures by artists of the ancient and modern schools. And in doing so he was, perhaps unconsciously, following the example set by the Merchant Princes of Europe from mediæval times down to our own day. Public galleries throughout Europe bear overwhelming evidences of this taste for the fine arts, and history has proved to us that the passion for collecting was active even during the times of internal upheavals and external wars and revolutions. We owe a vast debt to these early collectors for conserving and handing down to us monuments which might otherwise have been lost or destroyed and future generations will be no less indebted to the collectors of the past and present centuries.

The joy of possession is often the keynote of many collectors' ambition; and it is an undeniable human craving to wish to possess something which others are known to admire.

While Mr. Hearn sought rare and interesting paintings with the characteristic ardor of a man whose pastime was also his passion, yet no collector had less of the desire to monopolize. He gave and loaned as freely as he bought, and his munificent gifts to the Metropolitan Museum of Art, New York—his *monumentum aere perennis*—will keep his memory fresh throughout the ages. It is to the splendid patriotism of such men as George A. Hearn that the Metropolitan Museum of Art—an institution of only a few years' growth—now worthily ranks with the great European Galleries, which have been in process of slow formation for centuries. But it was not alone to the Metropolitan Museum that he was a benefactor, for he extended his generosity to the Brooklyn Institute of Arts and

Sciences and other art institutions, and in many other ways his philanthropy was manifested.

Apart from his public gifts, Mr. Hearn's private residence in New York was filled with paintings, while the larger gallery works were hung in the various departments of his great store. Not all of these can be placed in the first rank of quality, but most of them will undoubtedly be welcome in public and private collections. Pictures by modern American artists, landscapes, portraits, and *genre* subjects, many painted in Europe and others in America, form the larger portion of the whole collection, and numbers about two hundred. Mr. Hearn was one of the earliest collectors to anticipate the great future for American art, as he was one of its most extensive and consistent patrons. He bought many of these paintings when native art was to a great extent unappreciated, but he lived to see his judgment fully endorsed. George Inness, Winslow Homer, George H. Bogert, Homer Martin, Theodore Robinson, Alexander H. Wyant, Ralph A. Blakelock are all here, and not in small unimportant studies, but in some of the finest efforts of their mature genius; and most of the other distinguished American artists—and those who will surely live—are likewise represented in Mr. Hearn's collection.

Numerically, paintings by artists of the British school form the second section of Mr. Hearn's collection. It was not because he sprang from an old English stock that Mr. Hearn made a point of collecting pictures of England and portraits by English artists, but because they represented the highest manifestation of European art since the time of the Renaissance. Generally speaking, the English paintings range from the Van Dyck period down to the time of Mr. Hearn's death. It is true, Adriaan Hanneman was not an English painter, but he long resided in England, and he is here represented by a graceful portrait of Queen Henrietta Maria in which the influence of Van Dyck's English manner is pronounced. William Dobson, an English-born artist, and also a follower of Van Dyck, is represented by a good bust of the once famous poet Abraham Cowley, as are the two alien artists, Sir Peter Lely and Sir Godfrey Kneller,



the former by a whole-length of Anne Hyde, Duchess of York, who sat many times to the artist whose protégé he was, and by a three-quarter length of the notorious Duchess of Portsmouth, the French adventuress whom the witty Charles II nicknamed "Fubbs," on account of her plumpness, and who figures so largely in the memoirs and satires of the period. Lely's transcripts from nature are realistic rather than idealistic, and if his sitters were not always beautiful women, his dexterity in painting draperies and other accessories always renders his portraits highly decorative and attractive. Sir James Thornhill's portrait of Mrs. Benson and F. Cotes's unusually charming representation of Miss Broughton holding a mask, carry us from the Hogarth period to that of Sir Joshua Reynolds, whose genius is best represented here by the portrait of Dr. Burney, the famous musician, the father of a clever family of authors, at the head of all of which was the celebrated Fanny Burney (Madame D'Arblay), whose "Diaries" and novels are English classics.

A problem presents itself in connection with the "Blue Boy," which Mr. Hearn justly regarded as the most important English picture in his collection. A brief account of the history of the picture, so far as it can now be discovered, is given in the text of this catalogue. Mr. Hearn's version did not come to light until nearly three-quarters of a century after the Duke of Westminster's picture had passed into the Grosvenor Collection. But whether a copy by Hoppner or by someone else, Mr. Hearn's portrait is undoubtedly a great picture, and it is not in the least surprising that the New York "Blue Boy" should have held the place it has for so long a time. We can only repeat what has been said of the original: "It is as fine as Van Dyck."

The third great figure in the Early English school, George Romney, is represented by the early portrait of Miss Hollingsworth, and by a small head and shoulders, covered with a white veil, of Lady Hamilton, one of several variations. By Zoffany there is an unusually brilliant portrait of a lady, said to represent a Miss Broughton, an actress, and possibly the same personage as in Cotes's picture, but here she is not in character; it may be questioned if this refined and

distinguished-looking woman was an actress at all. The Hoppner portrait of a Miss Denison, Constable's portrait of George Garrard, A.R.A., and Sir John Watson-Gordon's Raeburn-like portrait of an unidentified gentleman are good examples of early nineteenth century British art. By Sir Francis Cotes there is a full-length portrait of Lady Stanhope, which was one of Mr. Hearn's latest purchases. Landscape painting is represented by examples of John Constable, Richard Wilson, Barker of Bath, John B. Crome, Stark, George Morland, Rathbone, Bonington and others. In modern British art Mr. Hearn was very fortunate in obtaining five fine examples by D. Y. Cameron, who has of late years attained to such eminence as an etcher, and whose pictures in oils now very rarely come into the market. Frank Bramley, Austen Brown, E. A. Hornel, John Lavery, Tom Mostyn, Will Orpen, J. J. Shannon, C. Sims, H. Speed, Henry Moore and H. H. Stanton are among the younger generation of painters represented in Mr. Hearn's collection, and all are generally recognized as forces in modern art. Of many of their pictures interesting and hitherto unpublished data have been obtained.

The small Italian section of the collection is chiefly remarkable for the fine Canaletto, "Ponte della Canareggio," and an unusually large Guardi, besides several smaller examples by the same artist: two Venetian views by Marieschi, and an excellent example of Vannutelli. Among the older French pictures, and apart from a number of portraits of personages of the Court, attention may be called to the Claude view of Genoa, to the Clouet portrait of Charles Duc d'Orléans, and to the little head of a child by Lépicié. But it is in the art of the Barbizon and modern schools that Mr. Hearn's French pictures are most noteworthy. Corot, Diaz, Daubigny, Monticelli, Dupré and Troyon are all here in characteristic examples. The painter of old Montmartre, Georges Michel, the painter of river scenes, Eugène Boudin (by whom there are many examples), the painter of Paris, René Billotte, Harpignies, Cazin, Rosa Bonheur, are all here in attractive pictures.

The Dutch, Flemish and cognate schools are represented by some excellent portraits, notably the companion pair of a lady and a gentle-

man, painted in 1613, by a Dutch artist whose name is lost and of whose exact identity it would not be easy to determine, although we have a clue to the sitters in the two coats-of-arms. Unfortunately, there is no such clue on either the dignified portrait of a man by Mierevelt or on the engaging representation of a lady by Jan Albertz Rootius, 1661 (a very scarce master): one of the finest of all the portraits, the Jan Victoors, was one of the treasures of the collection of the Princesse Mathilde of France. The Dutch landscape and *genre* painters of the early seventeenth century are also represented by good works. The Spanish school is chiefly remarkable for a Goya portrait, not at his best, of Alvarez de Fariá, a Pantoja de la Cruz portrait of an Austrian Princess and a "Flight into Egypt" by Colantes, whose bold and masterly landscape work has not been sufficiently recognized by modern writers, and examples of whose work rarely occur in the market.

In the natural order of things, Mr. Hearn's private collection will be scattered and its component parts find new homes and other masters; but his energy and success will not soon be forgotten, and his memory will be perpetuated through the ages by his many public benefactions.

W. ROBERTS.

LONDON, *August*, 1917.





## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE





**FIRST EVENING'S SALE**  
**MONDAY, FEBRUARY 25, 1918**

IN THE GRAND BALLROOM OF  
**THE PLAZA**

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.00 O'CLOCK

Catalogue Nos. 1 to 84, inclusive

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**ALFRED C. HOWLAND, N.A.**

AMERICAN: 1838—1909

**1—A GOOSE POND IN FRANCE**

35 FARM houses with long, sloping roofs, thatched and mossy, on the left, facing a road beside which, in the foreground, is a pond. Peasants are seen nearby; geese are in the roadway; willows grow on the right.

*Height, 7½ inches; length, 11¼ inches.*

*Signed at the lower left.*

**N. A. BROOKS**

AMERICAN: CONTEMPORARY

**2—A FIVE DOLLAR BILL**

(Panel)

125 A PAINTED facsimile of a United States five dollar note, worn, and torn where it has been creased.

*Height, 7¼ inches; length, 11 inches.*

*Signed at the left.*



ALFRED C. HOWLAND, N.A.

AMERICAN: 1838—1909

3—ON THE HOOSIC RIVER

(Millboard)

35

ON the bank of the river, at the left, are a line of trees and a long, low, white building; beyond, where the stream makes a bend, a tall factory chimney. Gray sky.

*Height, 9 inches; length, 12 inches.*

*Signed at the lower left.*

ALFRED C. HOWLAND, N.A.

AMERICAN: 1838—1909

60

4—A VILLAGE IN NORMANDY

COTTAGES and other buildings on either side of a village street with trees, on the left, and chickens picking in the roadway. Gray sky, with spaces of blue.

*Height, 14 inches; width, 10 inches.*

*Signed at the lower left.*

ALFRED C. HOWLAND, N.A.

AMERICAN: 1838—1909

5—ALONG THE VILAINE, FRANCE

45

THE river in the foreground, tall trees on the banks, at left and right; buildings of a town, in middle distance, with a church tower. Gray sky with warm tints near horizon.

*Height, 14 $\frac{1}{4}$  inches; width, 10 $\frac{1}{4}$  inches.*

*Signed at the lower left.*

185

5-2

5-2

185

May Bay. ...

WILLIAM T. DANNAT

AMERICAN: 1853—

6—*SPANIARD ROLLING A CIGARETTE*

60 A YOUNG man, in full length, wearing waistcoat and breeches of dark blue corduroy, is putting tobacco in a cigarette paper, as he stands in a room, with a shuttered window and a bench behind him. The light falling from back of the figure produces an effect that is atmospherically rendered.

*Height, 18 inches; width, 10 inches.*

*Signed at the upper left.*

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

7—*GRAY LANDSCAPE*

2600 PASTURES with rocks cropping out lie in shadow in the foreground, bordered by a strip of woods on the right and stretching away to the middle distance, where the prospect reveals a countryside with a white house and a line of hills. Sky of gray.

*Height, 16 inches; length, 21 $\frac{3}{4}$  inches.*

*Signed at the lower left.*

*From the Wyant Sale, Ortgies Gallery, New York, February, 1894.*

*Hearn Cat 7181*

CHARLES MELVILLE DEWEY, N.A.

AMERICAN: 1849—

8—*LANDSCAPE*

475 A TWILIGHT effect interpreted with sensitive feeling. In the foreground, a field, a few trees and a cottage, with a man approaching it by a pathway at the left; beyond, blue hills, vaguely discerned. High sky of light warm grays gradated upward into qualified blue.

*Height, 18 inches; length, 24 inches.*

*Signed at the lower right.*



## ROBERT LIFTON NEWMAN

AMERICAN: CONTEMPORARY

### 9—*THE ATTACK*

65

AN Arab horseman, on his rearing black steed, his red cloak flying behind him, is about to strike with his lance a panther springing up at him. Landscape setting of green uplands and sky of dark blue and gray.

*Height, 12 inches; length, 18 inches.*

*Signed at the lower left.*

*Hearn Cat 7. 206*

## CHILDE HASSAM, N.A.

AMERICAN: 1859—

200

### 10—*ALONG THE COAST*

THE lower half of the picture is occupied by highlands with green herbage and rocks, overlooking the sea. A ledge juts out from the shore, at the left. Above is a strip of gray sky.

*Height, 6½ inches; length, 8½ inches.*

*Signed at the lower left.*

*Hearn Cat 20. 280*





LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

11—*LANDSCAPE WITH SHEEP*

(Panel)

A FLOCK of sheep, with shepherd following, is coming along a road which leads down into the foreground from a wood. The sky shows gray and warm tinted white clouds with bits of blue.

Height,  $10\frac{1}{4}$  inches; length,  $13\frac{1}{4}$  inches.

Signed at the lower left center.

*Heard out in 200*

AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

12—*ACROSS THE RIVER*

(Water Color)

A LITTLE river fills the foreground; a strip of meadows with slender trees in middle distance. Gray sky.

Height,  $8\frac{1}{4}$  inches; length,  $15\frac{1}{2}$  inches.

Signed at the lower right.



WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

13—*THE KASBA—OLD FORTRESS  
AND PALACE OF THE DEY OF ALGIERS*

THE white walls of high, crenelated buildings stand out against a sky of strong blue, in the upper half of the picture. Below, a road passes to the left, and on the right are some white walls built against a hillock.

*Hean cat 7171*

*Height, 13 inches; length, 18 inches.*

ALFRED C. HOWLAND, N.A.

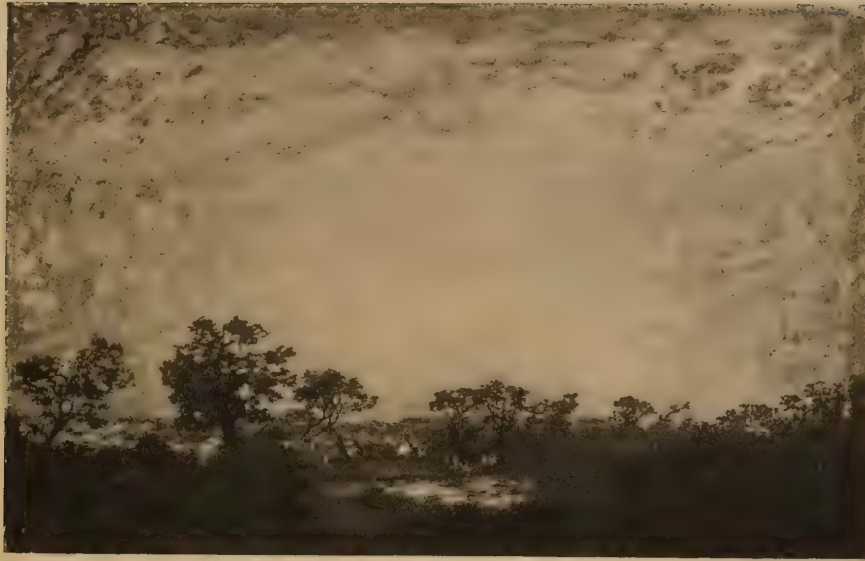
AMERICAN: 1838—1909

14—*JUNE IN HOLLAND*

IN the middle of the picture, cottages with high sloping roofs; in left foreground, a roadway; at right, a stream, with a woman and a child on footbridge. Gray sky with a bit of blue.

*Height, 11 inches; length, 13¾ inches.*

*Signed at the lower left.*



**RALPH ALBERT BLAKELOCK, N.A.**

AMERICAN: 1847—

**15—*CAMP BY THE POOL***

(Panel)

875- A DARK foreground with some trees and a pool near the center is in contrast with a high sunset sky filled with yellow clouds accented with warm grays. Beside the pool are Indian tepees and several tiny figures.

Height, 8½ inches; length, 13 inches.

Signed at the lower right.

*Hean Oct-7-1893*

**ALEXANDER H. WYANT, N.A.**

AMERICAN: 1836—1892

**16—*WHITE BIRCHES***

475- A FOREST scene, with two white birches in the right foreground, other trees filling the picture except for a glimpse of gray sky.

Height, 16 inches; width, 12 inches.

Signed at the lower right.





HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

17—*HOLLAND LANDSCAPE*

(Panel)

200

A CLUMP of bare trees, near the middle of the composition; a laborer and a large log nearby; in the right foreground, a little brook. Sky of gray clouds.

*Height, 14 inches; width, 12 inches.*

*Signed at the lower left, and dated '90.*

*Heaven cut for 216*



WILL H. LOW, N.A.

AMERICAN: 1853—

70

18—*SIMPATICA*

HEAD of a young woman in nearly profile view to left; brown hair, which falls over the shoulders, and blue eyes; a bit of white drapery and a gray-red background.

*Height, 10 inches; width, 8 inches.*

*Signed at the left, and dated '94.*

*Heam cat 7 214*



THOMAS MORAN, N.A.

AMERICAN: 1837—

19—*IN THE FOREST*

250

IN a forest glade, where a little stream finds its way among great rocks and trees, and trees, on the right, cast sombre shade, are three little figures and a white pony. High up on a hill, at the left, is a crag and a glimpse of the sky.

*Height, 10½ inches; length, 14 inches.*

*Signed at the lower right, and dated 1878.*

*Harriet to 207*





RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

20—*LANDSCAPE AT SUNSET*

(Panel)

THE predominant feature of this picture is a sky of blues, warm grays and yellows, with rosy tints at the horizon where the sun is indicated as sinking below a line of hills. The dark foliage of a few trees, on the left and on the right, and a pool in the middle foreground are the other elements.

*Height, 12 inches; length, 15 inches.*

*Signed at the lower right.*

*Heam cut 7193*



ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

21—*WOOD INTERIOR*

900

FROM a little pool in the foreground, near where a white-capped figure is seated, a pathway leads into the middle of the picture through an avenue of a forest. Trees lining it on either side spread their foliage wide and high, and a gray sky appears through the openings. The effect is in early autumn, some of the foliage being tinged with brown.

*Height, 12½ inches; width, 9½ inches.*

*Signed at the lower right, and dated 1877.*

*Heard cat 7214*



WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

150

22—OUTSIDE THE MOSQUE, ALGIERS

FROM the foreground, sloping upward, leads a narrow, stone-paved street with white buildings on the right. The roadway and lower part of the buildings are in shadow from buildings on the left, while the upper walls are brightly illumined. Two men in white burnouses are seen standing together in the street.

*Height, 18 inches; width, 13 inches.*

*Signed at the lower right.*

*Heard Oct. 1888*





GEORGE HITCHCOCK, A.N.A.

AMERICAN: 1850—1913

23—*HYACINTH FIELD, HOLLAND*

120 A WIDE level plot filled with closely set rows of hyacinths in pink bloom occupies the foreground, with other beds beyond. The garden is bordered by trees, in the middle distance, and some buildings. Overhead is a gray sky.

*Height, 16 inches; length, 20 $\frac{3}{4}$  inches.*

*Signed at the lower right.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

24—*A RIVER SCENE*

110

(Water Color)

A RIVER, with tugs, occupies the foreground; the opposite shore, with buildings, crosses the middle of the picture. It is evening; the moon is rising and there are lights on the boats.

*Height, 12 inches; length, 22 $\frac{1}{2}$  inches.*

*Signed at the lower left, and dated '91.*



DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

25—*AUTUMN LANDSCAPE*

(Panel)

THE foreground of meadows, with a few bushes and rocks, lies in shadow. Beyond, in the sunlight, is a stretch of country with a clump of trees on the right. The sky is composed of clouds of mellow gray.

*Height, 14 inches; length, 20 inches.*

*Signed at the lower left.*

AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

26—*GRAY WEATHER*

(Water Color)

IN the foreground, an artist painting a landscape study; the houses of a French village, across the middle distance; haystacks at left. Gray sky.

*Height, 10¾ inches; length, 25 inches.*

*Signed at the lower right, and dated '89.*



**RALPH ALBERT BLAKELOCK, N.A.**

AMERICAN: 1847—

**27—WOOD INTERIOR**

375

THIS composition shows rich, dark foliage, with several tree trunks catching the light, environing a stream, its waters dark blue. In the upper left center is a glimpse of the sky, blue and white.

*Height, 16 inches; length, 24 inches.*

*Signed at the lower right.*

**GEORGE INNESS, N.A.**

AMERICAN: 1825—1894

**28—NEAR PERUGIA, ITALY**

375

(Millboard)

AN early work by Inness, showing a hillside in right foreground; a fountain, trees and peasants. At the right, also, farther away, another hillside, crowned with buildings. A forest indicated in the valley, on the left. Sky of clouds, with a rainbow at left, and blue at the right.

*Height, 10½ inches; length, 15¾ inches.*

*Signed at the lower right.*





FRANK KNOX MORTON REHN, N.A.

AMERICAN: 1848—1916

29—*CREEPING FOG*

OVER a landscape composed of sand dunes, with dry grass and clumps of low trees and bushes in September foliage, fog is creeping in from the sea, wrapping the distance in its mist. A gray sky hangs over the hills and dunes.

*Height, 16 inches; length, 28 inches.*

*Signed at the lower right.*

BENJAMIN RUTHERFORD FRITZ

AMERICAN: 1855—1891

30—*HEAD OF A YOUNG WOMAN*

A HEAD and bust picture of a young woman in profile view to right. She has brown hair and wears a square-neck dress of brown. The background is a tapestry of grayish green.

*Height, 17 inches; width, 14 inches.*

*Signed at the right, and dated 1879.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

31—*THE WATER GATE*

325

A SCENE in Holland with the waters of a canal in the foreground; a drawbridge crossing it in the middle distance; buildings with turrets, in the right center, and quays lined with trees on either side. Sky of gray.

*Height, 20 inches; length, 30 inches.*

EDWIN LORD WEEKS

AMERICAN: 1849—1903

55

32—*A WOMAN OF INDIA*

A FULL-LENGTH, standing figure of a dark-skinned young woman, in robe of crimson-brown ornamented with pearls; blue, gold embroidered girdle, and gold embroidered cap.

*Height, 27 $\frac{3}{4}$  inches; width, 13 inches.*

*From the EDWIN LORD WEEKS SALE, March 15, 16 and 17, 1905.*

GEORGE INNESS, Jr., N.A.

310

AMERICAN: 1854—

33—*THE FIRST SNOW AT CRAGSMOOR*

FROM a sloping foreground, with sparse young timber and a little red building with conical roof, is a view of valleys and mountains under a winter sky of blue and gray. Light snow covers the ground and a woman is seen in the foreground carrying faggots.

*Height, 18 inches; length, 24 inches.*

*Signed at the lower right.*

CHARLES FREDERICK NAEGELE

AMERICAN: CONTEMPORARY

34—*JUNE*

150 HEAD and bust of a young woman with blond hair, in profile to the right; thin drapery over the breast; background of flowers, foliage and sky.

*Height, 24 inches; width, 20 inches.*

*Signed at the lower right, and dated 1909.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

300 35—*MIST AND SUNSHINE*

A RIVER scene in France, with morning light breaking through the mists. The river fills the middle of the picture; the green bank is in the foreground; on the opposite shore are buildings and groups of trees.

*Height, 22½ inches; length, 36 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

200 36—*A SHOWERY DAY, KATWYK, HOLLAND*

HOUSES, windmill, a man on a white horse, and peasant women, on the left; farther away, on the right, a haystack and a windmill. In the sky, great masses of clouds and spaces of blue.

*Height, 25 inches; length, 30 inches.*

*Signed at the lower right.*





ROBERT SWAIN GIFFORD, N.A.

AMERICAN: 1840—1905

110

37—*BARNEY'S JOY CLIFF*

GREAT gray rocks are seen on the left, outcropping from hillside pastures which stretch away on the right to a distant glimpse of country. Some broken slabs of rock lie in the foreground where they have tumbled down. The sky of gray and white shows some spaces of blue.

*Height, 16 inches; length, 30 inches.*

JOHN LA FARGE, N.A.

AMERICAN: 1835—1910

450

38—*LANDSCAPE*

THE trunk of a large tree rises in the middle of the foreground to the top of the canvas. On either side of it are other trees. A stretch of country and a gray sky are seen beyond.

*Height, 26 $\frac{3}{4}$  inches; width, 22 inches.*

*Signed at the lower right, and dated 1883.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

39—*A FRENCH VILLAGE: MOONLIGHT*

ON the left, a tall roadside crucifix and low white buildings lining a village street; on the right, other buildings; over the roofs, tree tops and a gray-blue sky with stars. The moonlight makes patches of light and shadow.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower left.*

AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

40—*THE KITCHEN GARDEN*

(Water Color)

A FRENCH housewife in her garden, attaching the long stalks of seed onions, or leeks, to stakes; in the middle distance, garden walls and trees.

*Height, 26 inches; width, 20½ inches.*

*Signed at the lower left, and dated '89.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

41—*MORNING: KATWYK, HOLLAND*

210

A SANDY beach, with two fishing boats near the middle of the picture; at the left, a church with square tower; high sky of clouds with some spaces of blue.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower left.*

CHARLES W. HAWTHORNE, N.A.

AMERICAN: 1872—

600

42—*A YOUNG HOUSEKEEPER*

HALF-LENGTH picture of a girl in full face, wearing a red cloak, held together at the neck by her left hand; a basket on her right arm. Landscape background, with foliage and a farmhouse.

*Height, 25 inches; width, 30 inches.*

*Signed at the lower right.*





GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

43—*A POOL IN THE FOREST*

325

A LANDSCAPE, very attractively composed, with a pond in the center foreground and two peasant girls on the bank, at the right; a plain, with boulders and groups of trees, in the middle distance. Sky of gray and white clouds.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

44—*MORNING: KATWYK, HOLLAND*

250

FOREGROUND of plain, with road, horseman, cottages and windmill, extending to sand dunes, which cross the picture in the middle distance; high sky with great masses of gray clouds, accented with white, and showing some spaces of blue.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*



FREDERICK W. KOST, N.A.

AMERICAN: 1861—

360

45—*FROSTY MORNING*

At the right, on the edge of a level field, is a hayrick where a farmer, under its roof, is unloading the contents of a one-horse wagon standing nearby. On the left, in the middle distance, is a belt of trees. Sky and lands are depicted in a harmony of grays, and frosty notes accent the picture.

*Height, 22 inches; length, 28 inches.*

*Signed at the lower left, and dated 1900.*



WILLIAM L. PICKNELL, A.N.A.

1854—1897

46—*LATE AFTERNOON*

150

A GENTLY-SLOPING hillside, with the buildings of a town embowered among trees, crosses the middle distance, seen beyond an inlet, in the foreground, with sandy and marshy flats. A rowboat is pulled up on the sands, at the left. The effect is in sunlight and summer clouds float in the blue sky.

*Height, 28 inches; length, 36½ inches.*

*Signed at the lower right.*





## HELEN WATSON PHELPS

AMERICAN: CONTEMPORARY

150

### 47—*THE COIFFURE*

**HALF-LENGTH** seated nude figure of a young woman with blond hair, in three-quarters view to the left; white drapery across her lap; the hands raised to her head as she puts the finishing touches to the arrangement of her hair.

*Height, 30 inches; width, 24 inches.*

*Signed at the upper left, and dated 1911.*



ALPHONSE JONGERS, A.N.A.

AMERICAN: 1872—

360

48—*THE HARPIST*

HALF-LENGTH, life-size, seated figure of a young woman with dark hair and eyes, in gown of white and wearing a lace bertha fastened at neck with gold brooch. She faces the spectator while playing a harp which is seen on the left. Quiet color scheme and dark background.

*Height, 36 inches; width, 28 inches.*

*Signed at the upper right.*



## JOHN GEORGE BROWN, N.A.

AMERICAN: 1831—1913

### 49—*LOST IN THE FOG*

320

FIVE American fishermen in a dory, resting on their oars, as the boat floats idly in the sea. The figures are in relief against a gray fog bank and sky.

*Height, 24½ inches; length, 39¾ inches.*

*Signed at the lower left.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

250

### 50—*HOLLAND LANDSCAPE*

A CANAL, winding from the foreground into the middle distance, lined on either side with buildings and trees, and with boats tied at the landing places. A sky of gray cloud masses and spaces of blue above.

*Height, 25½ inches; length, 30½ inches.*

*Signed at the lower left.*





GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

51—*LATE AFTERNOON: DORDRECHT, HOLLAND*

225

ON the right, a broad-beamed boat, its mast rising high and its sail partly lowered; in the middle distance, two churches with massive towers; blue sky, with a mass of clouds illumined by the late afternoon sun.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*

NAPOLEON SARONY

AMERICAN:

52—*PORTRAIT OF MRS. GILBERT*

20

HALF-LENGTH, seated in full-face view, of the celebrated American actress, wearing black gown and bonnet, white lace collar and cuffs; hands clasped on the arm of the chair, at right.

*Height, 34½ inches; width, 27½ inches.*

*Signed at the lower right.*

## WILL HOWE FOOTE

AMERICAN: CONTEMPORARY

### 53—*YOUNG GIRL ARRANGING FLOWERS*

60

80

IN a room with closed white folding doors and yellow walls, on which hang two framed colored Japanese prints, a young woman, in white dress, is arranging some pink flowers in a jug, which stands on a table with circular polished top.

*Height, 24 inches; length, 30 inches.*

*Signed at the lower left.*

## AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

80

50

### 54—*THE HARVEST*

(Water Color)

AN old man, with straw hat and scythe over his shoulder, is passing in the foreground, carrying a big bunch of grass; at left, pollard willows; farmhouses beyond.

*Height, 19 inches; length, 24 inches.*

*Signed at the lower right, and dated '89.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

55—*LANDSCAPE: MOONRISE*

240  
ON the banks of a canal, at the right, are the dark, shadowy silhouettes of turreted buildings and masses of trees; on the left, level lands and windmills. The moon is rising in a sky of blue and gray.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

290  
56—*EDGE OF THE FOREST*

A GRASSY foreground, with a pond and trees on either side, the whole in shadow, precedes a vista of fields, trees and a sky with clouds in the blue.

*Height, 36 inches; width, 28 inches.*

*Signed at the lower left.*





GUY C. WIGGINS, A.N.A.

AMERICAN: 1883—

130

57—POTTER'S WHARF

THREE old gray buildings line a wharf, on the right, and in the water of the foreground are some skiffs tied to stakes. At the end of the wharf are sailing vessels. The effect is in sunlight under a summer sky of blue.

*Height, 25 inches; length, 30 inches.*

*Signed at the lower left.*



## A. W. SPARKS

AMERICAN: CONTEMPORARY

100

### 58—PITTSBURGH

A HILLY, snow-covered foreground with a road and workmen's dwellings; in the middle of the picture a street crosses with an elevated track on which is passing a locomotive and train of freight cars; beyond, a mass of mill buildings, converters and stacks, with smoke and steam. Above are the tops of high hills and a strip of sky.

*Height, 36 inches; length, 40 inches.*

*Signed at the lower right, and dated 1912.*

## AUGUST FRANZEN

AMERICAN: 1863—

### 59—*PARISIANS*

(Water Color)

50

A BUXOM French peasant girl, working in a garden, is surprised by a couple of Parisian tourists, one a young man in a striped tennis blazer, the other, a man with a silk hat. Somewhat disconcerted, but smiling, she leans back against the trunk of a tree. Houses with white walls and red roofs are seen over the garden palings.

*Height, 31½ inches; width, 22½ inches.*

*Signed at the lower right.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

150

### 60—*EDGE OF THE FOREST*

IN the foreground are fields, slender trees, a pile of cord wood, a team and driver. The line of the forest crosses the picture and hills lie beyond. The sky of pale grays and blue shows a misty effect.

*Height, 28 inches; length, 36 inches.*

## WILLIAM THOMAS SMEDLEY, N.A.

AMERICAN: 1858—

235

### 61—*A CHEERFUL GIRL*

A THREE-QUARTER-LENGTH, life-size picture, in nearly full face, of a young woman smiling. Her brown hat is trimmed with red and she wears a brown cloak and gray boa and muff.

*Height, 36 inches; width, 24 inches.*

*Signed at the upper left, and dated 1906.*

## BRUCE CRANE, N.A.

AMERICAN: 1857—

### 62—AUTUMN FIELDS

200

LEVEL brown fields, with a little pool, a haystack, on the left, and a group of bare saplings, at the right, extend to a hillside in the middle distance. Gray sky.

*Height, 24 inches; length, 36 inches.*

*Signed at the lower left.*

## LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

### 63—THE EVENING HOUR

360

AN autumn landscape with a pond in the foreground meadows near which, on the left, are a farm woman and cows. On either side are trees with dark foliage. Sky of warm-tinted clouds with tempered blue broken in.

*Height, 28½ inches; length, 36 inches.*

*Signed at the lower left.*

## IRVING RAMSAY WILES, N.A.

AMERICAN: 1861—

### 64—SHELTER ISLAND

800

A FOREGROUND shore of gray sandy hillocks and low herbage harmonizes with the tints which depict a strip of the sea where, in the middle distance, a sailboat moves slowly along and a green hillside, with drifts of sand, rises under a sky of unbroken gray-blue. The effect is rendered with simplicity and the unobtrusive harmony of the picture is convincing.

*Height, 25 inches; length, 30 inches.*

*Signed at the lower left.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

65—*EARLY MOONRISE: VENICE*

320

A VIEW of Venice depicted in grays. On the left, sails and a gondola; farther away, the Campanile in the mists; on the right, other sails and domes and roofs. Near the middle of the picture the moon is vaguely seen rising through the mists. High up in the sky, cloud flecks, over the blue.

*Height, 30 inches; length, 45 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

66—*LANDSCAPE*

160

WAGON tracks in the sand lead from the foreground, between grass-grown dunes, to the houses of a village, near the middle of the picture. On the left, a stack of marsh hay. The late afternoon sunlight strikes across the country and the sky shows tints of gray, blue and tawny pink.

*Height, 30 inches; length, 45 inches.*

*Signed at the lower left.*

ELIZABETH SPARHAWK JONES

AMERICAN: CONTEMPORARY

67—*THE VEIL COUNTER*

100

Two young women shoppers, in half length, one dressed in black, the other wearing a long coat of buckskin yellow, at a counter with a saleswoman in white blouse behind it, displaying an assortment of veils. A circular mirror on the counter shines with light. On the right, subordinated to the group of three, another shopper and another mirror.

*Height, 30 inches; length, 33 inches.*

ROBERT H. NISBET

AMERICAN: CONTEMPORARY

68—*AT THE RIVERSIDE*

100 IN the foreground, the green bank of a river with slender white-stemmed trees with bunches of green foliage. Among the trees, four figures of girls in white. The expanse of water, seen between the tree trunks, extends high up on the canvas to the opposite shore and there are some clouds, near the horizon, in the sky of pale, warm blue.

*Height, 32 inches; length, 36 inches.*

*Signed at the lower right, and dated 1907.*

GUY C. WIGGINS, A.N.A.

AMERICAN: 1883—

69—*NEW YORK: THE WHITE VEIL*

200 THE branches of a tree in a yard in the foreground partly obscure a high apartment house with gray and red walls and turreted roof, standing on the farther side of a street traversing the middle distance. Lower buildings flank the central mass and vehicles are passing. A snowstorm, having covered the ground and roofs, is blown by the wind and wraps the city in a veil of white.

*Height, 34 inches; length, 40 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

70—*SURF AND WIND*

220 THE lower half of the composition shows the expanse of the ocean, gray-green and blue, with the surf rolling in and the water spreading out over a sandy beach. Just above the horizon, masses of gray clouds appear in movement before the wind and are in color contrast to spaces of blue near the top of the canvas.

*Height, 30 inches; length, 45 inches.*

*Signed at the lower right.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 71—*THE SEINE NEAR ROUEN*

150

THE waters of the Seine and a flotilla of barges, at the left, occupy the foreground; near the middle, two men in a rowboat; trees at the right; on the shore, at the left, buildings, the twin towers of a church and a hill with a space of chalk cliff. In the sky there is a space of blue amid the clouds.

*Height, 28 inches; length, 36 inches*

*Signed at the lower right.*

## JOSEPH MORTIMER LICHTENAUER

AMERICAN: 1876—

### 72—*MOODS*

140

A COMPOSITION with two female figures, partly draped, one on the right and the other on the left, seated at either end of a rustic see-saw, made of a trunk of a tree balanced in the crotch of a forked stump. The background of trees and rolling lands is disposed in semi-classical fashion and shows a blue sky with gray clouds.

*Height, 27½ inches; length, 40 inches.*

*Signed at the lower left, and dated 1904.*

## ROBERT DAVID GAULEY, A.N.A.

AMERICAN: 1875—

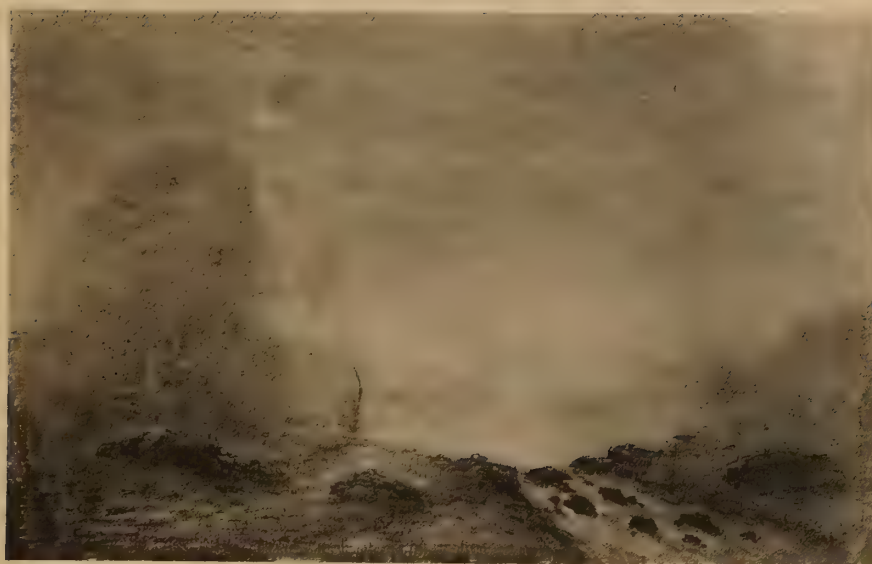
210

### 73—*TANAGRA*

A LIFE-SIZE, three-quarters length, seated figure of a young woman with heavy dark hair, in side view to left; white gown embroidered with gold and rope of pearls; holding a Tanagra figurine on her lap with both hands; blue drapery at right.

*Height, 51½ inches; width, 41½ inches.*

*Signed at the lower right, and dated 1908.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

74—*FROST AND SUNSHINE*

210

A LAKE, in the right center, has an outlet by a stream, running swiftly over boulders, in the right foreground. On the bank, at the left, are rocks and trees. The sun is seen rising above the horizon and the pearly tints of frost accent the landscape. The sky is filled with lifting, white-edged clouds.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

75—*CHALE CHURCH, ISLE OF WIGHT*

275

AN English pastoral landscape, with full foliated trees and cattle grazing on the foreground slopes which lead downward to a valley where, near the middle of the picture, stands a church with square gray tower. Farther away the land rises again to undulating cliff-tops, overlooking the sea. Masses of cloud drift across the blue sky.

*Height, 35½ inches; length, 55½ inches.*

*Signed at the lower left.*



## ALICE KENT STODDARD

AMERICAN: CONTEMPORARY

### 76—*ELEANORA*

170 FULL-LENGTH standing figure of a little blond-haired girl, in nearly full-face view, wearing a white frock and blue sash, and with a bow of blue ribbon in her hair. At her feet, on the left, a Japanese jar.

*Height, 50 inches; width, 30 inches.*

*Signed at the lower right.*

## ERNEST LAWSON, N.A.

AMERICAN: 1873—

### 725 77—*ICE ON THE HUDSON*

THE waters of the Hudson River, with floating fields of ice, fill the lower part of the picture. On the opposite shore, with patches of snow, are scattered buildings and a few groups of bare trees. Above is a strip of gray sky with tempered blue.

*Height, 40 inches; length, 48 inches.*

*Signed at the lower left.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 260 78—*ROUEN*

THE view embraces the waters of the Seine, in the foreground, with barges at the left; buildings, including a church with twin spires amid clumps of trees on the shore beyond; a point of land jutting out at the right, and hills in the middle distance. The sky of blue with summer clouds is reflected in the expanse of water.

*Height, 36 inches; length, 55 inches.*

*Signed at the lower right.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 79—*THE CASCADE*

375  
BETWEEN low hillsides, on the right and left, crowned with trees and bushes, a little stream drips from ledge to ledge and forms a pool in the center foreground. Above the gap, a vista of blue mountains; in the evening sky, the crescent moon.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left.*

## HOMER D. MARTIN

AMERICAN: 1836—1897

### 80—*WINDSOR CASTLE*

450  
(Oil painting on leather, accented with gold)

THE castle, with its round towers, appears near the center of the picture, flanked by a mass of trees, at the right, and the stone bridge at the left. In the foreground, a stretch of water, reflecting the castle walls and its environs, is preceded by a grassy shore with a clump of trees, at the right. Tints of blue and brown in the sky harmonize with the landscape.

*Height, 19 inches; length, 63 inches*

## EDWIN LORD WEEKS

AMERICAN: 1849—1903

### 81—*THE KIOSK ON THE LAKE, OODEYPORE*

150  
IN the middle of the picture is a low, white-walled pavilion, with arches in front, surrounded by the placid waters of an enclosed lake, which occupies the lower part of the canvas. In the left foreground, where steps lead down to the water, are two women. Above a mass of green trees, seen over the roof of the pavilion, stands a great palace, with cupolas and turrets.

*Height, 35½ inches; length, 61 inches.*

*Signed at the lower left.*



## EDWIN LORD WEEKS

AMERICAN: 1849—1903

575

### 82—ORIENTAL HORSE MARKET

A FINE white Arab steed, in the middle of the composition, forms the center of interest. A Moor, in white with crimson turban, stooping down, is examining the horse's left foreleg, which is hobbled with a rope to the left back foot. Four men are grouped at the left, standing, and the face of the dealer is seen, over the horse's back, as he stands beside him and holds him by a halter rope. A large shed appears in the background, at the right, with horses and attendants, and other figures seated on a bench with a monkey. At the left is the white wall of a building.

*Height, 55½ inches; length, 74 inches.*

*Signed at the lower left.*



## EDWIN LORD WEEKS

AMERICAN: 1849—1903

275

### 83—*HALT OF THE CARAVAN*

IN the right foreground, two men, one standing, one seated, and a camel at rest, form a group about a small fire of sticks. On the left are other camels reposing, bales of merchandise, and a gathering of the other men of the party. The scene is laid, at evening, in a sandy plain with some herbage, bordered by low hills that cross the canvas above. The quiet evening sky of gray-blue shows warm tints near the horizon.

*Height, 65½ inches; length, 98 inches.*

*Signed at the lower left.*



EMIL CARLSEN, N.A

AMERICAN: 1853—

2000

84—*SURF*

*SURF* rolls in, in the foreground, and pounds on the rocks of the shore at the left, breaking high in masses of spray. On the right is the blue, white-capped sea. Overhead, a high sky of tempered blue, with well-studied cloud forms of gray and white, is subordinated in key to emphasize the effect of the white masses of foam.

*Height, 60 inches; length, 72 inches.*

*Signed at the lower right, and dated 1907.*

25,205

## SECOND EVENING'S SALE

TUESDAY, FEBRUARY 26, 1918

IN THE GRAND BALLROOM OF  
**THE PLAZA**

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.00 O'CLOCK

Catalogue Nos. 85 to 170, inclusive

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**ALFRED C. HOWLAND, N.A.**

AMERICAN: 1838—1909

85—*NEW ENGLAND FARMHOUSES*

100

Two houses, with steep roofs, are seen at the left, on a slope near a little stream that winds into the foreground. The foliage of trees, with tall slender trunks, is in relief against an evening sky and some geese are seen on the grass near the houses.

*Height, 12 inches; width, 10 inches.*

*Signed at the lower left.*

ALFRED C. HOWLAND, N.A.

AMERICAN: 1838—1909

86—*A LANE IN VERMONT*

(Millboard)

5-0  
A COUNTRY road winding up a hill, with a high, green bank at the left and a guard rail on the right; groups of trees at a bend of the road. Sky of white clouds and a little blue.

*Height, 11½ inches; length, 12 inches.*

*Signed at the lower left.*

THOMAS WILMER DEWING, N.A.

700  
AMERICAN: 1851—

87—*THE SORCERESS*

A YOUNG woman of Oriental type seated, in side view to right, on a mat, with a tripod holding burning incense, seen at the right, and a jar on the floor at her side. The figure is nude except for a piece of drapery across the lap and a cloth veil hanging from the back of the head over the shoulders. A screen, forming the background, is in color harmony with the general scheme of warm grays, browns and yellows.

*Height, 16 inches; width, 11 inches.*

*Signed at the lower left.*

ALEXANDER H. WYANT, N.A.

4100  
AMERICAN: 1836—1892

88—*SUMMER*

GROUPS of trees are seen irregularly spaced across the picture and bordering a foreground of meadowlands. Through a gap near the middle of the composition appears a stretch of country with a red-roofed house. The sky shows mingled grays and a suffusion of tempered blues in the upper portion.

*Height, 16 inches; length, 24 inches.*

*Signed at the lower right.*

*From the Wyant Sale, Ortgies Gallery, New York, February, 1894.*



DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

89—*A SPRING MORNING*

(Panel)

875

A LEVEL field, clad in spring greens, occupies the foreground, while a belt of trees and bushes crosses the picture in the middle distance. The sky shows pale grays mingled with a little blue above, at the right.

*Height, 11¾ inches; length, 22¼ inches.*

*Signed at the lower right, and dated 1890.*

JAMES J. SHANNON, A.R.A.

AMERICAN: 1862—

90—*MARJORIE*

100

HALF-LENGTH of a little brown-haired girl, the head three-quarters to left, wearing a white frock and a wide-brimmed hat, tied under the chin with a yellow ribbon.

*Oval: Height, 21½ inches; width, 17½ inches.*

*Signed at the lower center, dedicated "To Marjorie," and dated 1900.*





## RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

2100

### 91—*MOONLIGHT AND CLOUDS*

A LANDSCAPE of dramatic effect with resonant masses of light and dark. The sky is filled with dark blue-gray clouds which are illumined in tints of yellow-gray by the moon, concealed on high by a cloud. This sky rises above a dark landscape with trees in silhouette, at the right, and a pool in the center foreground, reflecting the moonbeams.

*Height, 16 inches; length, 24 inches.*

*Signed at the lower right.*

## EDWIN LORD WEEKS

AMERICAN: 1849—1903

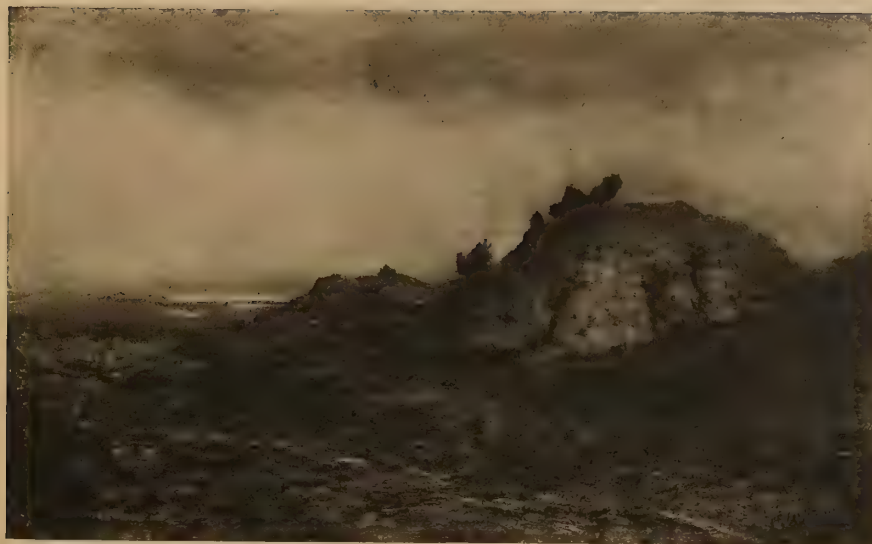
370

### 92—*THE FOUNTAIN, CORDOVA*

Two young women and other passers-by standing about a large stone fountain basin, on the right; seen beyond, under the dark green foliage of trees, in a public square, are walls and porches of buildings.

*Height, 18½ inches; length, 24 inches.*

*Signed at the lower left, with "CORDOVA."*



# HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

## 93—*A GLIMPSE OF THE SEA*

A STRETCH of level country, covered with tawny green herbage and with big, round-topped rock formations in the center and at the right, leads the eye to the distance, where a little strip of light indicates the sea. The sky, with white clouds tinted with pink, shows a space of blue in the upper portion.

*Height, 15 inches; length, 22 $\frac{1}{4}$  inches.*

*Signed at the lower right.*

# RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

## 94—*SUNSET*

A LANDSCAPE composition depicted with rich, glowing tints of color and exhibiting unity and concentration of effect. Amid the tawny reds and grays, qualified blues and yellows of sky, plain and foliage, the sinking sun is descried just above the horizon, radiating warm light. The color harmonies and the general rendering of the effect mark this canvas as a singularly interesting Blakelock.

*Height, 18 inches; length, 24 inches.*

*Signed at the lower left.*



## THEODORE ROBINSON

AMERICAN: 1854—1896

600

### 95—*IN THE GARDEN*

BESIDE a garden wall, which crosses the picture, stands a girl wearing a blue bodice and red skirt. She is tending the vines that are tied to stakes and a tree spreads its foliated branches overhead. Beyond the wall are the roofs of a French village.

*Height, 18 $\frac{1}{4}$  inches; length, 22 inches.*



ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

5760

96—*SUMMER LANDSCAPE*

BETWEEN groups of trees on either side of a piece of level ground and the trunk of one, nearer the spectator, there is a vista which comprises a stretch of country extending to a range of mountains. A sky of blue and gray reveals a burst of sunlight in the upper portion.

*Height, 16 inches; length, 20 $\frac{1}{4}$  inches.*

*Signed at the lower right.*



JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—

97—*AUGUST AFTERNOON*

2200

A PASTORAL in summer greens with mellow sunshine. A stream flows from the left foreground to the middle distance, with trees on its banks and a distant shore. White clouds are massed at the horizon; above is a strip of blue, and still higher up, a cloud curtain of gray.

*Height, 16 inches; length, 21 inches.*

*Signed at the lower left, and dated '89.*





ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

3900

98—*MEADOW LAND IN VERMONT*

GROUPS of trees on the right and left border a stretch of meadow, with a pool and rock in the foreground. Beyond lies a hilly country in mild sunshine. The sky of gray clouds is dark in the upper portion, balancing in the composition the low tones of the shaded foreground.

*Height, 16 inches; length, 20 inches.*

*Signed at the lower right.*

*From the Wyant Sale, Ortgies Gallery, New York, February, 1894.*



**JULIAN ALDEN WEIR, P.N.A.**

AMERICAN: 1852—

99—*SUMMER IN CONNECTICUT*

975

A GRAY-BROWN barn, with pigeons on the roof, stands at the right. Before it are an old sled, a harrow and a horse rake. On the left, beyond a green field enclosed by stone fences, a road passes, lined with trees. In the sky of gray mingled with blue are some blackbirds.

*Height, 20 inches; length, 24 inches.*

*Signed at the left (on the side of the sled).*



JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—

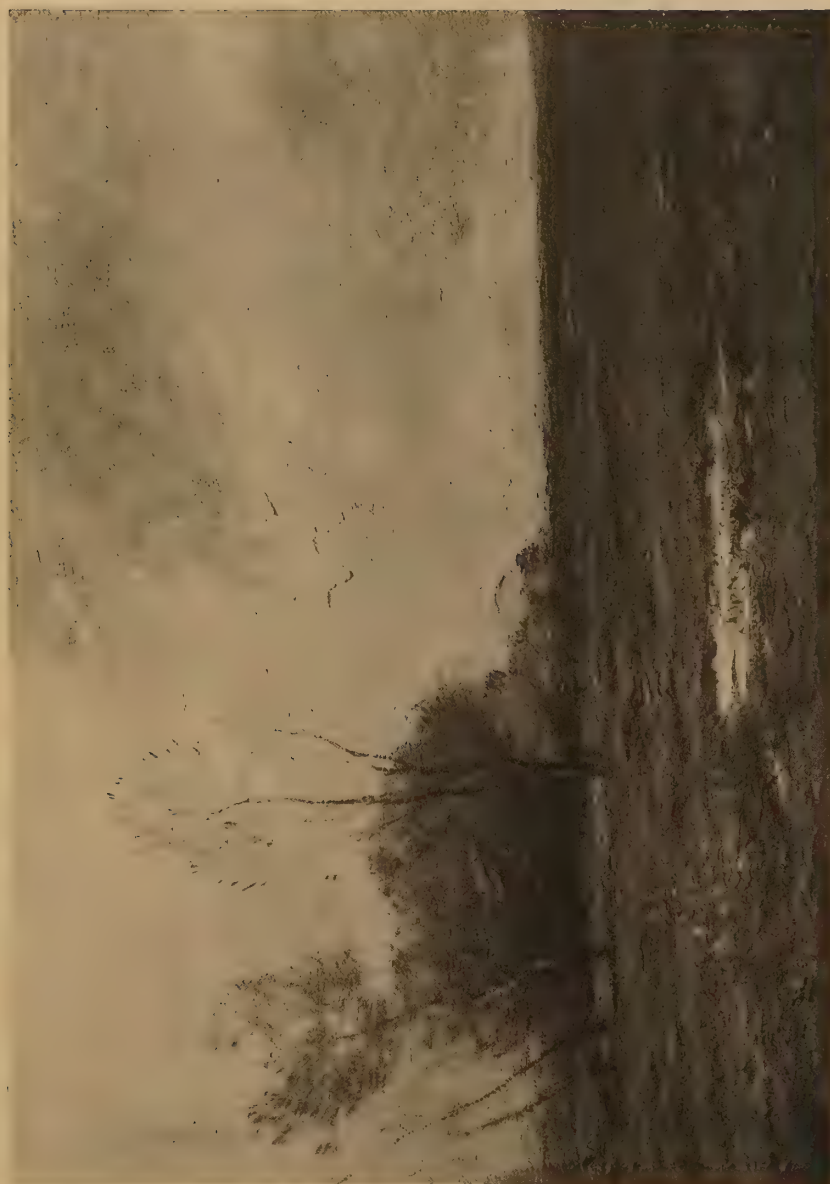
100—*RAIN*

3800

THE composition shows stretches of meadow and plain, depicted in greens and browns; trees on the left, and in the foreground, a pool. The sky, with dark clouds on the right, shows a passing shower and in the left upper portion there is a burst of light.

*Height, 16 inches; length, 22 inches.*

*Signed at the lower right, and dated 1908.*





WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

800

101—*VENICE*

FISHING boats going slowly out to sea, and the reflections of their red sails form accents of color in an expanse of warm grays and blues with which the artist has depicted water and sky.

*Height, 25 $\frac{1}{4}$  inches; width, 19 $\frac{1}{2}$  inches.*

*Signed at extreme lower left corner, signature partly sunken into pigment.*



JAMES J. SHANNON, A.R.A.

AMERICAN: 1862—

102—YOUNG WOMAN IN BLUE

HEAD and bust picture of a young woman with dark hair, in profile to right, wearing a loose blue gown, fastened at the neck with a cameo brooch.

Height,  $24\frac{3}{4}$  inches; width, 20 inches.

Signed at the lower left. To Mrs. — fr J. J. Shannon

2 1910 April



IRVING RAMSAY WILES, N.A.

AMERICAN: 1861—

103—*GIRL PLAYING A GUITAR*

150

FULL-LENGTH, standing figure of a young woman in yellow frock, with a black shawl falling over her shoulders and down in front, touching the strings of a guitar slung over the shoulders by a red ribbon.

*Height, 26 inches; width, 20 inches.*

*Signed at the lower left, and dated 1889.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

376

104—*DORDRECHT, HOLLAND*

BARGES and boats, on the right and on the left, in the foreground waters of a canal; crossing the picture, beyond, the buildings of the town with a church and massive tower rising above the roofs; evening sky of warm-tinted clouds with some blue in the upper part.

*Height, 25 inches; length, 30 inches.*

LOUIS LOEB, N.A.

AMERICAN: 1866—1909

500

105—*MIRANDA*

HALF-LENGTH, life-size, seated figure of a young woman, in side view to right, showing bare shoulders and arm. The head is in three-quarters view, inclined forward. In a graceful movement of arms, hands and body the subject dresses her long brown hair. The color notes are few and simple: white drapery, the mass of brown hair, the clear flesh tints, and background of dull gray-blues. Atmospheric envelope and charming general aspect characterize the work.

*Height, 30 inches; width, 25 inches.*

*Signed at the upper right.*

## HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

### 106—*WOODLAND LANDSCAPE*

125-

A STRIP of woods in the foreground, with green grass and a pool; between the trunks a countryside is seen, with a little red barn.

*Height, 16 inches; length, 30 inches.*

*Signed at the lower right, and dated '92.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 107—*THE STORM*

225-

THE sea, under a dark, thunderous sky, breaks into pounding surf on a rocky foreground shore. A sail is vaguely seen, on the horizon at the left, and there is a suggestion of a rainbow in the clouds, at the right. Strong color contrasts produce a striking effect.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*

## JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—

### 108—*AFTERNOON IN OCTOBER*

7000

FIELDS brown and seared by the frost and with piles of wood and logs scattered about slope gently away to the right, where there is a timbered hillside and a brush fire making a thread of blue smoke. On the left is a group of trees with red-brown foliage. The sky, in harmony with the autumn tints, shows gray clouds broken by masses of warm white where they are illumined by the afternoon sun.

*Height, 24 inches; length, 36 $\frac{1}{4}$  inches.*

*Signed at the lower right, and dated 1909.*



# DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

1100

## 109—*TWILIGHT IN A FRENCH HAMLET*

Low buildings, with thatched roofs, are seen in the middle of the picture, on the outskirts of a French village into which a road leads from the foreground where a woman and child are trudging homeward. The crescent moon hangs in the sky, at the left, and in the warm yellow-blue is a patch of bright orange cloud which catches the sun's last rays.

*Height, 22 inches; length, 33 inches.*

*Signed at the lower right, and dated 1883.*

# GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

350

## 110—*NIGHT: MONTIGNY*

ON the right, a white-walled cottage, facing a roadway leading from the left foreground toward a wood. Overhead is a night sky of warm grays with the moon well up above the horizon.

*Height, 25 inches; length, 30 inches.*

*Signed at the lower right.*



## THEODORE ROBINSON

AMERICAN: 1852—1896

### 111—*LANDSCAPE*

625-

A LANDSCAPE in France showing a stubble field in the foreground with a stack of grain, white-walled, tile-roofed farm buildings in the middle distance and, beyond, a hillside with cultivated fields sloping upward to the left. Late afternoon sunlight casts tree shadows over part of the foreground and tinges the clouds in the sky with pink.

*Height, 22 $\frac{3}{4}$  inches; length, 40 inches.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 112—*FOGGY MORNING, AMSTERDAM*

575-

A BROAD-BEAMED Dutch fishing boat, with its brown sail half lowered, is seen at the right, slowly drifting. In the distance, through the fog, other boats and buildings on shore are vaguely discerned. There is a spot of light in the gray sky where the sun is struggling through the mists.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

113—*LANDSCAPE*

17,500

A LANDSCAPE very rich in general effect, the composition showing a pond in the right foreground, bordered with rocks and herbage, a slope with trees in brown autumn foliage, an oak still green in contrast, a glimpse of distant blue hills and a sky of tempered blue with clouds in the upper portion. This vista is framed by the dark foliages of trees which stand at either side.

*Height, 27 inches; length, 37½ inches.*

*Signed at the lower right.*



JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—

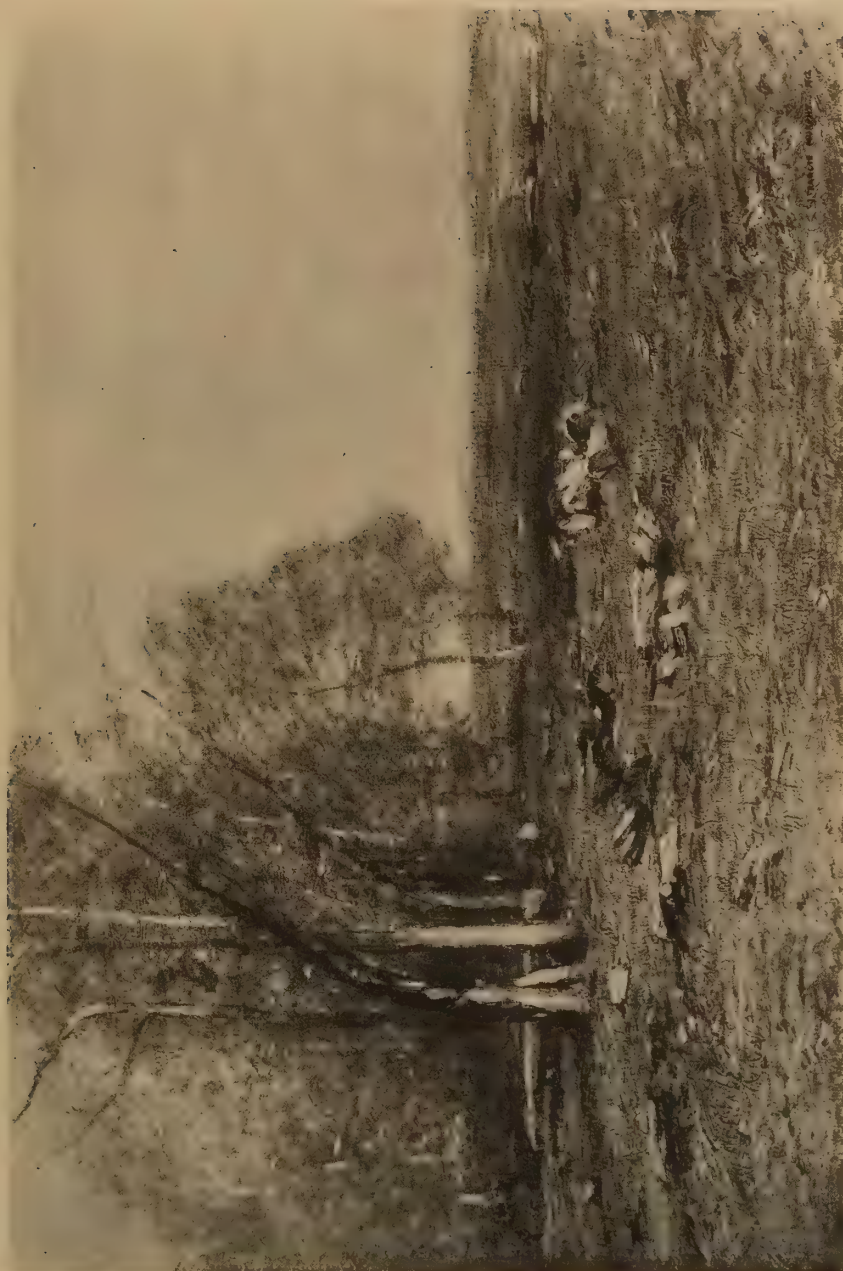
5200

114—*GROVE AND FIELD*

ON the left is the edge of a wood with trees in autumn foliage of brown and yellow gray. Fields, with piles of wood and logs stretching across the foreground, extend to a low horizon, joining a sky composed of clouds of subtle grays. This landscape is characterized by a fine harmony of sober color.

*Height, 24 inches; length, 36 inches.*

*Signed at the lower left, and dated 1912.*







ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

10,100

115—A SUMMER LANDSCAPE

GREEN pastures, on the left, and a slope with trees, on the right, border a little stream which winds its way into the foreground. In the distance appear the edge of a wood, at the left, and a line of hills. The fine atmospheric sky is composed of masses of gray and white cloud with some spaces of blue.

*Height, 20 inches; length, 30 inches.*

*Signed at the lower right.*

*From the Wyant Sale, Ortgies Gallery, New York, February, 1894.*



## THEODORE ROBINSON

AMERICAN: 1852—1896

4000

### 116—*THE VALLEY OF THE SEINE*

THE view is from a green slope in the foreground and embraces the wide valley of the Seine with the river, crossed by a white, arched bridge, and the buildings of a town on both banks connected by it. A plain beyond is bordered by a range of hills and overhead is a summer sky of qualified blue, with some floating clouds. The effect is in gentle sunlight and the color scheme shows the delicately graduated tints characteristic of the painter's work.

*Height, 25½ inches; length, 32½ inches.*

*Signed at the lower right, and dated 1892.*

JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—

117—*LANDSCAPE*

A GROUP of trees, at the left, with some freshly-cut timber on the ground, a field and a hillock, on the right, are all depicted in shadow. Beyond, near the middle of the picture, a strip of hilly country is seen lying in sunlight. The autumnal sky is composed of gray and white clouds.

*Height, 24 inches; length, 36 inches.*

*Signed at the lower left.*

15,600







**CARLETON WIGGINS, N.A.**

AMERICAN: 1848—

118—*HOLSTEIN COW AND CALF*

A BLACK and white cow, in side view with the head turned to face the spectator, standing in pasture with her calf at her shoulder.

*Height, 32 inches; length, 39 inches.*

*Signed at the lower left.*

**GEORGE H. BOGERT, A.N.A.**

AMERICAN: 1864—

119—*MOONLIGHT*

THE waters of a river, coming from the middle distance, drop over a ledge, in the foreground. On the left, high banks; on the right, a clump of trees; on the distant shore, a line of lights. Moonlight struggles through the clouds overhead and casts its beams on the foreground waters.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left.*



## HENRY BAILEY SNELL, N.A.

AMERICAN: 1858—

275

### 120—LAKE COMO

FROM a foreground showing green terraces, stone walks and garden walls, and poplars with foliage reaching up to the top of the canvas, there is a view, over tile-roofed white buildings on the shore, of Lake Como, with the opposite shore of steep, rocky hillsides. Frankly colored and directly painted, the composition exhibits a general aspect that is strikingly picturesque.

*Height, 34 inches; length, 43 inches.*

*Signed near the lower left center.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

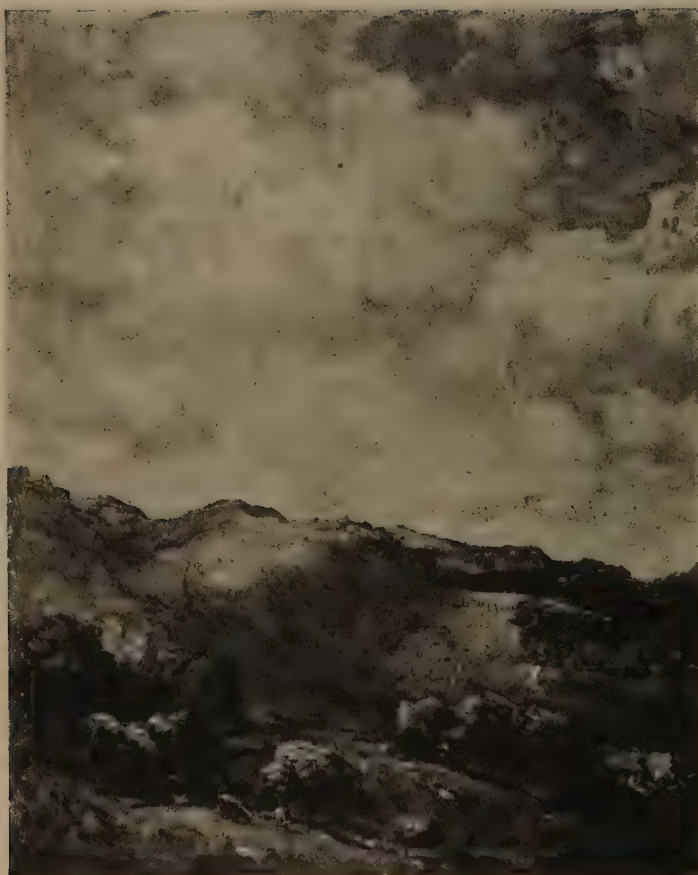
250

### 121—MOONLIGHT AND SURF

A DARK rocky ledge, in the foreground, with the sea rolling in and breaking into foaming waters as it spreads out on the sands. The glare of a lighthouse and a few points of light, on the horizon at the left, indicate a headland. A few stars twinkle in the sky, and light from the moon, not seen in the picture, illumines the waves.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left, and dated 1910.*



CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

122—*THE VALLEY AND THE WEST WIND*

1550

PASTURES, with clumps of trees, slope upward from the foreground to an irregular sky line nearly half way up the canvas, the whole diversified in lighter and darker greens by shadows cast by masses of clouds, which fill the greater part of the sky. The gray, white and blue of the sky and the landscape greens compose a restrained scheme of color.

*Height, 42 inches; length, 34 inches.*

*Signed at the lower left.*





LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

123—*MOONLIGHT*

WHITE-WALLED French cottages at left, in moonlight, standing in a yard with a little pool and a bit of paling fence; trees in background, and sky with straggling clouds.

*Height, 25 inches; width, 25 inches.*

*Signed at the lower left center.*

375



HORATIO WALKER, N.A.

AMERICAN: 1858—

124—*SPRING PLOWING*

4200

A FARMER, in blue blouse, is guiding an old-fashioned plow with wheels in front, drawn by a yoke of oxen. His furrow is turning under a sod field which fills the foreground, and in the distance is a stretch of rolling plowed fields. Another team is descried through the morning mists. The early sunlight casts long shadows as it glints from over a distant hill.

*Height, 24 inches; length, 36 inches.*

*Signed at the lower left, and dated 1893.*



GEORGE INNESS, N.A.

AMERICAN: 1825—1894

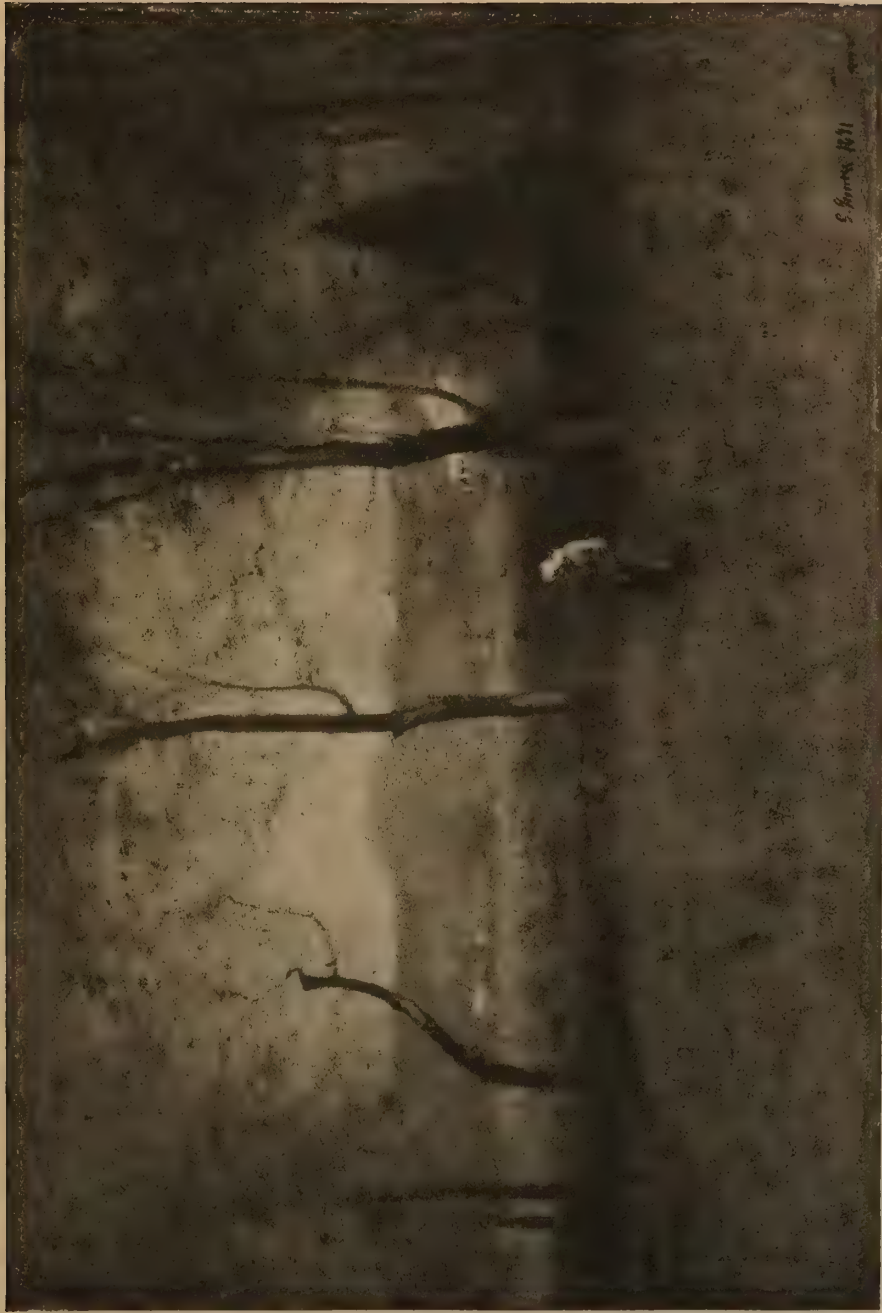
125—*THE WOOD GATHERERS*

30,800

A WELL-KNOWN and particularly sympathetic Inness landscape. A piece of meadowland, in shadow in the foreground, is bordered by bushes and half a dozen trees extending across the middle of the composition, the trunks well spaced so that they are in relief against the landscape beyond, which is bathed in gentle sunshine, and at the same time play their part in the beauty of the pattern. A white house in the right middle distance and a smaller one at the left give fine notes without being too strongly emphasized. Partly obscured by loosely massed foliage is a summer sky of tempered white and blue.

*Height, 30 inches; length, 45 inches.*

*Signed at the lower right, and dated 1891.*





ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

126—*IN THE ADIRONDACKS*

21,500

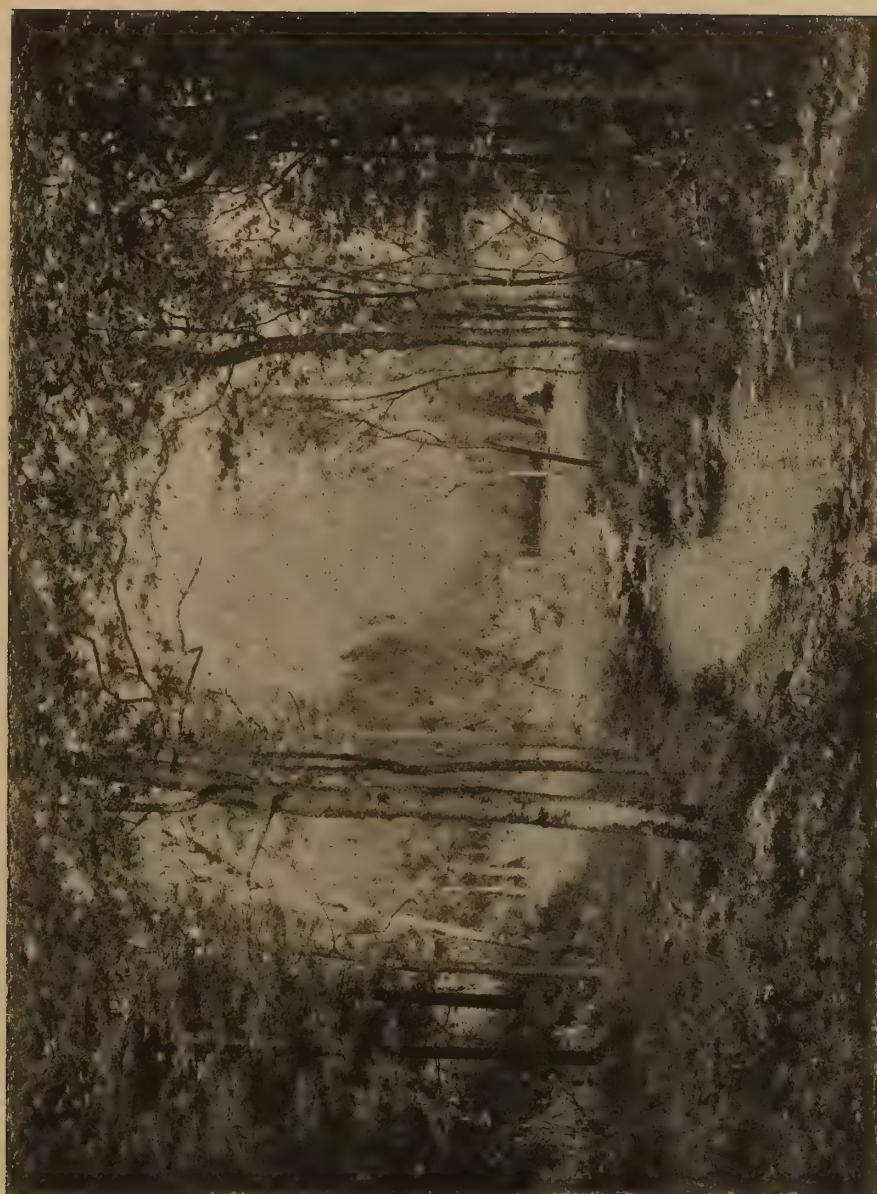
THE waters of a brook traversing a clearing in the forest, near the middle of the picture, drop over a ledge of rocks and spread out, in the shady foreground, in a wider stream. Trees line its borders, their foliated branches filling the upper part of the composition and framing a sunlit vista of woods, rocks and late summer sky. This landscape, created on a motive beloved of the painter, shows the finest qualities of his treatment and stands as a beautiful example of his work.

*Height, 37 inches; length, 49 inches.*

*Signed at the lower right.*

HOW WYANTS APPRECIATE

A search of the sale records shows that the fine and large Wyant "In the Adirondacks," purchased at the second session of the Hearn picture sale last week, it is currently reported, by Mr. Jacob H. Schiff at the record figure of \$21,500, brought over \$6,300 at the first W. T. Evans sale in 1900.



THEODORE ROBINSON

AMERICAN: 1852—1896

5000

127—*GIRL SEWING*

A FULL-LENGTH figure of a peasant girl, in side view to left, seated on a chair and wearing a bodice of light gray-blue and a red skirt. The head is bent over a piece of sewing and the setting is composed of a garden wall and an apple tree with fruit and green foliage.

*Height, 58 inches; width, 36 inches.*

*Signed at the lower right.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

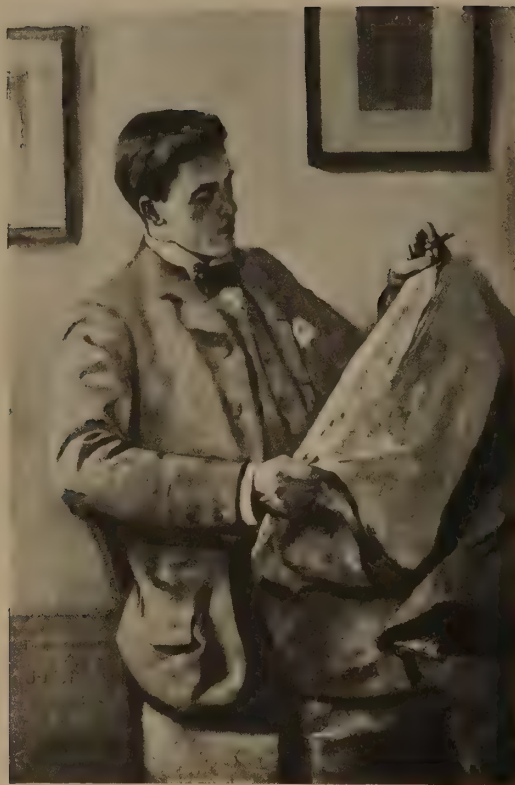
128—*BERKSHIRE HILLS*

5100

A GRANDIOSE composition with great masses of trees at either side, the foliage of which is, in treatment, suggestive of the French and Italian classical schools, framing a vista of the Berkshire Hills country. On a road in the foreground, which is in deep shadow, are a load of hay, drawn by a team of oxen, and a farmer on horseback. The summer sky is pale blue with white and gray clouds.

*Height, 48 inches; length, 72 inches.*





**JAMES J. SHANNON, A.R.A.**

AMERICAN: 1862—

325

**129—THE MORNING PAPER**

SEATED, life-size figure of a young man, the head turned to the right, wearing a brown suit, holding a newspaper up before him; a cigarette in the left hand; the left foot resting on the right knee.

*Height, 54 inches; width, 36 inches.*

*Signed at the lower left, and dated 1890.*

*Inscribed "To my brother Will. J. J. Shannon, 1890"*



ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

130—MAIDENHOOD

A FULL-LENGTH figure of a young woman, nude except for pink draperies held up by the left arm and falling gracefully about her, standing on the brink of a swift-running stream which pours over rocks, at the right. Blossoms and green foliage with a sky of qualified white form the landscape setting.

*Height, 48 inches; width, 36 inches.*

*Signed at the lower left.*





# LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

## 131—MOONLIGHT

4100

FOREGROUND pastures lie in the shadow of trees whose trunks stand at intervals across the picture, with foliage reaching the top of the canvas. Beyond is a vista of pond, fields, trees and some white houses in one of which the lamplight glows. Gray-blue sky with a few stars twinkling.

*Height, 23 $\frac{3}{4}$  inches; length, 36 inches.*

*Signed at the lower left.*

# GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

## 132—VENETIAN SUNSET

1000

BETWEEN the Doges' Palace and the Campanile, on the right, and domes and sails, at the left, the sun is setting in a horizon space of glowing crimson and gilding the clouds in the upper part of the sky. In the foreground the water reflects the ruddy tints.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left, and dated 1910.*

## WILLIAM MCGREGOR PAXTON

AMERICAN: 1869—

### 133—*SYLVIA*

625

THREE-QUARTER-LENGTH, life-size, seated figure of a young woman with dark hair and blue eyes, in side view to right; body and head in three-quarters view to left, and arms hanging lightly at her side with fingertips touching. She wears a low-neck gown of gray-white silk, strings of small pearls ornament the bodice and sleeves and the hair is bound with a silver gray ribbon. The accessories are a gilt chair with blue upholstery and a screen.

*Height, 60 inches; width, 55 inches.*

*Signed at the upper right, and dated 1908.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

### 134—*LANDSCAPE: EVENING*

725

HILLSIDES, with a group of trees at the left, border a lake which is seen in the lower middle of the composition. Over the hills of the further shore the sun is sinking amid glowing clouds. Higher up in the sky darker clouds and warm gray-blues balance the rich low tones of the landscape below, the whole producing a striking general effect.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left.*

## GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

250

### 135—*BATHERS IN THE MOONLIGHT*

A LAKE, with trees on its shores, fills the lower part of the canvas, with a strip of bank and a tree, in the foreground, where two nude female figures are seen. In the sky a few stars are twinkling. The color scheme is cast in pale grays and the moonbeams are reflected in the foreground waters.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower right.*



## EDWIN LORD WEEKS

AMERICAN: 1849—1903

### 136—*THE GAME OF CHESS*

650

INTERIOR courtyard of an Oriental palace, with fountain basin and pots of flowers in right foreground; arches in the white wall, above, through which is seen foliage in sunshine. On a low marble bench a young woman, clad in thin draperies, is reclining, and on the floor, at left, a man, in purple and gold, is seated; between the two is a chess-board.

*Height, 55 inches; length, 73 inches.*

## EDWIN LORD WEEKS

AMERICAN: 1849—1903

### 137—*OPEN AIR RESTAURANT, LAHORE*

2600

IN a great open space, in the foreground, before a building with white walls and high, arched, blue-tiled entrance way, are many figures and a number of horses. At the left, men are grouped about a table and a cooking outfit; on the right are others in groups, seated or standing. Above the walls is a sky of blue. The effect is in full sunlight.

*Height, 65½ inches; length, 98½ inches.*

*Signed at the lower right.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

138—*NEAR ROUEN*

750  
300  
THE waters of the Seine in the foreground, with a curving bank on the left; through the middle of the picture extends the opposite shore, with a church and cottages and an old castle above, on the hillside. In the sunset sky the light is concentrated in the upper central portion.

*Height, 36 inches; length, 56 inches.*

*Signed at the lower left.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

139—*VENICE*

750  
A SUNSET view in Venice with sailboats on the right and left, in the foreground waters, and a gondola in the middle. In the distance, a strip of buildings crossing the picture, and, above, a sky of warm tints with the sun vaguely seen near the horizon.

*Height, 36 inches; length, 51 inches.*

*Signed at the lower right.*

ENGLISH, GERMAN, SWEDISH  
AND OTHER ARTISTS

JOHANN WILHELM BAUR

GERMAN: 1600—1642

140—*HUNTING THE STAG*

(Water Color, on Vellum)

50

A PARTY of mounted huntsmen, at left, following a stag, overtaken by the dogs in a roadway on the foreground; a group of trees at left, a river and hills at right; blue sky with white clouds.

*Height, 5 inches; length, 7¾ inches.*

*Signed at the lower right.*

DAVID COX

ENGLISH: 1783—1859

141—*ON THE MOOR*

(Panel)

120

SKETCH in oils of an uneven landscape; a woman in red dress walking to front.

*Height, 9½ inches; length, 13 inches.*

*Purchased from Messrs. Cottier.*

Cox was one of the most gifted artists in oils and water colors in the annals of English art during the first half of the nineteenth century. Like several other English artists, he began as a theatrical scene painter, his pictures in oils dating chiefly from about 1839; a large number of these were collected together and exhibited in 1875 at Liverpool, while a still larger collection was exhibited at Birmingham in 1890.

*Chalks July '96 ? lot 146 13 L*



## EDMUND HARBURGER

GERMAN: 1846—1906

### 142—*THE POET AND THE PUBLISHER*

(Panel)

200

AN interior with the corpulent figure of the elderly publisher seated in an easy-chair to left, near a table covered with books and papers; opposite him and seated on a wicker chair is the half-starved looking æsthetic figure of the poet, his hat held nervously in his two hands, and his eyes directed upwards.

*Height, 9 inches; length, 12 inches.*

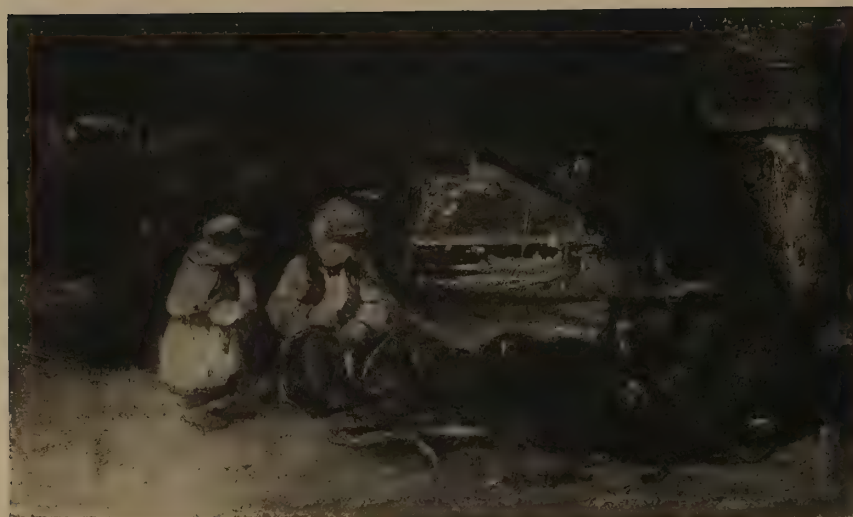
*Signed.*

*From the Goerge I. Seney Sale, New York, February, 1894, No. 201. \$ 450*

The Bavarian artist excelling in genre subjects and as a designer. He studied under W. Lindenschmit at the Munich Academy and was a regular exhibitor at Munich and Berlin from 1873.

*Hearn Cat No 178*





## WILLIAM JAMES MULLER

ENGLISH: 1812—1845

### 143—*INTERIOR OF FISHERMAN'S HOUSE*

(Panel)

130

INTERIOR of a cottage with a seated figure of a boy, a child standing near him, and a pile of fishing nets and dead fish.

*Height, 8 $\frac{1}{4}$  inches; length, 14 inches.*

*Exhibited at the Dowdeswell Galleries, London, 1894.*

A well-known landscape and figure painter, studying chiefly under I. B. Pyne. He exhibited at the Royal Academy and at the British Institution from 1833 to 1845, and traveled extensively on the Continent and in the near East.

*Observer 18 Feb 1894*  
*Heavenly 18 Feb 1894*

ANDERS LEONARD ZORN

SWEDISH; 1860—

144—*HEAD OF A WOMAN*

(Water Color)

650

HEAD and bust of a woman, in three-quarters view to the right, wearing a gray, fur-trimmed cloak. Tapestry background of blue and gold.

*Height, 19½ inches; width, 13½ inches.*

*Signed at the lower left, and dated 1884.*

ALBERT GOSSELIN

CONTEMPORARY

145—*TWILIGHT*

'70

A LANDSCAPE of trees and a river, shrouded in the shades of nightfall, with the crescent moon in the sky.

*Height, 18 inches; length, 24 inches.*

*Signed at the lower left.*



J. A. O'CONNOR

BRITISH:

146—*ENGLISH LANDSCAPE*

160

A GROVE of oaks, at the right; a road in the center foreground, with country folk; other figures beyond, and sheep grazing; sky of clouds with a burst of sunlight in the upper left.

*Height, 20 inches; length, 24 inches.*

*Hearn cat no ~~66~~ 70 as 37w*



V. de VILLE

CONTEMPORARY

60

147—*A WINDY DAY*

A GROUP of trees, on the right, the foliage fluttering in the wind, near a road, where there is a figure. At the left, a windmill, on a hillock. Gray sky.

*Heght, 18 inches; length, 22 inches.*





CONSTANTIN MEUNIER

BELGIAN: 1831—1905

40

148—*ON THE BALCONY*

THREE-QUARTERS length of a lady, wearing a black dress and hat and light brown shawl, with a book in her hand, looking from a balcony over the sea and sands. Gray sky.

*Height, 15 $\frac{3}{4}$  inches; width, 12 $\frac{1}{2}$  inches.*

*Signed at the lower right.*



R. GEMMELL HUTCHINSON, R.S.A.

BRITISH: CONTEMPORARY

190

149—*MOTHER LOVE*

HALF-LENGTH of a young peasant woman, wearing white cap, white bodice, black jacket and blue apron, seated and the head inclined forward as she suckles her baby, held in her lap.

*Height, 21 inches; width, 17 inches.*

*Signed at the lower left.*



SIR WILLIAM BOXALL, R.A.

ENGLISH: 1800—1879

150—*THE KNIGHT AND THE LADY*

(Panel)

150

SCENE near the tomb of an ancient knight with his sculptured recumbent effigy; to left a knight seated playing a violin, seated close to him is a young lady in white robe, looking up at him intently; a view of distant hills in the background, the moon partly seen on the horizon.

Height, 17½ inches; length, 24 inches.

From the collection of Sir Charles L. Eastlake, P.R.A., June 2, 1894, No. 52 [618j] 3½ 80.

Sir William Boxall, who was a Fellow of the Royal Society and a D.C.L., as well as an Academician, studied at the Royal Academy Schools, and in Italy was elected an associate of the Royal Academy in 1852 and a full member twelve years later. He was also Director of the National Gallery from 1865 to 1874. He was a distinguished portrait painter, but he painted fancy and historical subjects with unusual facility and wealth of imagination.

Heaven Cul no 34



**J. H. JURRES**

DUTCH: CONTEMPORARY

**151—DON QUIXOTE AND THE PRISONERS**

(Canvas)

A SCENE in the open, with numerous figures arranged across the background, facing Don Quixote, who is seated on his horse to left, his right hand holding a long, erect staff.

*Hearn Cat. No 179*

*Height, 21½ inches; length, 29 inches.*

**GEORGE BARRET, R.A.**

BRITISH: 1732 OR 1728—1784

**152—LANDSCAPE**

ROCKY cliffs, with trees, and a higher promontory at the right; in the foreground, a stream at right and a road at left; a valley and mountain range, beyond; warm white and gray clouds in a blue sky.

*Height, 18 inches; length, 25 inches.*

*Hearn Cat. No 179*





JOHN LAVERY, A.R.A., R.S.A.

BRITISH: 1857—

153—*CLIFFS AT TANGIERS*

L10

A CURVING line of sea shore, on the right, terminating in a bend with sandy beach and grass-topped cliffs. The sea, on the left, rolls in with waves with regular curving lines and breaks into foam on the beach.

*Height, 30 inches; width, 25 inches.*

*Signed at the lower right.*



## LUDWIG DILL

GERMAN: CONTEMPORARY

425

### 154—*EDGE OF THE WOOD*

GREAT trees, their tall trunks and the foliage above reaching to the top of the canvas, border a stream which flows into the center foreground. Seen beyond are plains and a hill, while the sky shows masses of white clouds.

*Height, 36½ inches; width, 29 inches.*

*Signed at the lower left; dated 1908 at the lower right.*

## RAPHAEL COLLIN

FRENCH: 1850—1916

### 155—*AFTER DINNER*

(Pastel)

80 A GROUP of two half-length figures. On the right, a dark-haired lady, in white, full-face view, a cigarette in her right hand; at the left, a man reading a newspaper and smoking a cigar; between them a small table with coffee cups.

*Height, 22½ inches; length, 28 inches.*

*Signed at the lower left, and dated '98.*

## A. WITHERS

BRITISH: CONTEMPORARY

### 156—*THE GATEWAY*

90 OLD stone buildings in a Spanish or North African town, with two trees in front of them, at the right, and blue sky showing above the roofs. In the left center, an arched passage through the buildings, to a street beyond; two moors in foreground.

*Signed.*

*Height, 20 inches; length, 30 inches.*

## CHARLES SIMS

BRITISH : CONTEMPORARY

### 157—*NIGHT PEACE TO JULIA*

275-

FULL-LENGTH of a young woman, with blue gown, reclining on the grass, with pink cushions under her head; a white peacock perched above, at the right, and a great band of fairies descending from the upper left of the composition amid shafts of light and shooting stars.

*Height, 27 inches; length, 36 inches.*

*Signed at the lower right, and dated '09.*

## J. LESSORE

BELGIAN : CONTEMPORARY

### 158—*THE LOWER END OF MANHATTAN*

170

(Water Color)

VIEW from Brooklyn Heights of the lower end of the Island of Manhattan, New York, with Trinity Church and the United States Post Office rising above the roofs of the other buildings. In the East River foreground, boats passing and at piers; the New Jersey shores, the North River and upper bay seen beyond.

*Height, 19½ inches; length, 38 inches.*





HARRY MOORE, A.R.A.

BRITISH: CONTEMPORARY

325-

159—*NARE HEAD, CORNWALL*

A MARINE with blue-gray waters, sweeping waves and white caps. A headland on the right; a ship, on the horizon, at left; masses of clouds in the sky, illumined by the sun; patches of blue near the top.

*Height, 21½ inches; length, 31 inches.*

*Signed at the lower right.*



## J. W. MORRICE

BRITISH (CANADIAN): CONTEMPORARY

160—*ST. MALO, FRANCE*

A VIEW of the ancient walled town of St. Malo, from the beach. At the foot of a staircase from a portal in the wall, on the right, are some groups of figures and seaside tents. The buildings of the town are seen above the wall with the church spire catching the sunlight. Over all, a sky of dull blues and gray.

*Height, 29 inches; length, 46 inches.*

*Signed at the lower right.*



JOHN MacALLAN SWAN, R.A.

ENGLISH: 1847—1910

161—*EVENING IN THE DESERT*

(Canvas)

A BROAD view over a desolate country, with two lions couching in the foreground, and a wide range of blue-edged treeless hills. Gray sky.

*Height, 24½ inches; length, 34¾ inches.*

*Signed.*

Born at Old Brentford and a student at the Worcester School of Art and at the Royal Academy, whence he passed in 1874 to Gérôme's studio in Paris, where he also studied sculpture under Frémiet. First exhibited at the Royal Academy in 1878; elected as associate in 1894 and a full member in 1905. Equally distinguished as a painter and as a sculptor and highly esteemed in the United States as well as in Europe.



**R. G. HUTCHINSON, R.S.A.**

BRITISH: CONTEMPORARY

162—*BLEACHING*

475-

IN a yard where the sun is shining on the grass a little girl, in white frock and cap and blue apron, is spreading out a piece of linen. The upper part of the picture is filled with green foliage.

*Height, 34 inches; length, 44½ inches.*

*Signed at the lower left.*



J. LESSORE

BELGIAN: CONTEMPORARY

163—*THE CITY OF NEW YORK*

(Water Color)

160  
A VIEW of the lower part of the old City of New York at the time of the construction of the Brooklyn Bridge, the westerly pier of which is shown in the picture in course of erection. As the view is prior to the "skyscraper period," the tower of the Tribune building and the U. S. Post Office loom up high above the mass of buildings. In the East River, occupying the foreground, are sailing vessels, and in the docks on the Manhattan shore are ships and ferry boats. Beyond the city the North River and the New Jersey shore are seen. The work shows careful drawing and has every appearance of being accurate in details.

*Height, 27½ inches; length, 43½ inches.*

E. de MORGAN

BRITISH: CONTEMPORARY

164—*GLORIA IN EXCELSIS*

(Water Color)

250  
Two full-length figures of young women, with wings of many hues, one clad in yellow and holding a harp, at left; the other, in crimson, at right, with a scroll. Above, a host of cherubim in half-circle formation.

*Height, 46 inches; width, 31 inches.*

*Signed at the lower right with initials, E. de M., and dated 1893.*

E. A. HORNEL

BRITISH: CONTEMPORARY

165—*REPOSE*

670

Two little girls, one lying on her back, at full length, the other seated and leaning against the trunk of a tree, in a wood with laurel bushes in bloom of pink and white. At the upper left a glimpse of blue sky through the leaves.

*Height, 40 inches; length, 46 inches.*

*Signed at the lower right, and dated '90.*

DAVID YOUNG CAMERON

BRITISH: 1865—

1500

166—*THE BRIDGE AND THE CITY*

*Berwick on Tweed.*

IN the foreground, a stone embankment and grass plots, along a river-side, with a boat-landing and a stone bridge. On the other side of the river is a large city, some of its buildings, on high ground at the right, illumined by the last rays of the sun; gray sky.

*Height, 30 inches; length, 50½ inches.*

*Signed at the lower right.*

*Hearn cat-m 77*

*? RSA 1907 as "morning at Berwick!"*

*Bot. fr. Connell.*

MOLLINGER

CONTEMPORARY

167—*THE FLAX DRESSERS*

210

IN a farm courtyard, formed by thatch-roofed buildings, four peasant women, in a group at right, are carding flax. In the left center, seen between the roofs, is the top of a tree. Gray sky.

*Height, 36 inches; length, 60 inches.*



## NICHOLAS FECHIN

RUSSIAN: CONTEMPORARY

1325

### 168—*MADemoisELLE LOPOJNikOFF*

FULL-LENGTH, life-size, seated figure of a young woman, the head in three-quarters view, to the right; the left hand lightly resting at the neck; a fan in the right hand; gown of white, and embroidered shawl over the knees.

*Height, 57 inches; width, 38½ inches.*

*Signed at the upper left.*



## OTTO SCHOLDERER

GERMAN: 1834—1902

### 169—*OPHELIA*

190

A YOUNG woman in three-quarters length, life size, standing, with head uplifted and turned to left; long brown hair falling over shoulders; brown-pink dress; in her right hand a pansy, in the left a bunch of flowers.

*Height, 45 inches; width, 31 inches.*

*Signed at the left with initials O.S., and dated 1886.*





# BENJAMIN EASTLAKE LEADER

ENGLISH: 1877—

## 170—*A MOONLIGHT COMMON*

(Canvas)

525

A VIEW over a wide common, in moonlight, tall slender trees and masses of thick undergrowth; dark clouds.

*Height, 40½ inches; length, 59 inches.*

*Signed, and dated "09."*

*Exhibited at the Royal Academy, 1909, No. 388.*

This picture is a view of Trevelloe Moor, near Penzance, Cornwall.

The eldest son of B. W. Leader, R.A., he studied at Bushey under Sir Hubert von Herkomer, and at Newlyn, near Penzance, under Mr. Stanhope Forbes, R.A. He has been an exhibitor at the Royal Academy since 1902, and at Brighton, Edinburgh, Liverpool, Bristol, Glasgow, Pittsburgh and other American cities, and at various places in South Africa.

185, 585

THIRD EVENING'S SALE  
WEDNESDAY, FEBRUARY 27, 1918

IN THE GRAND BALLROOM OF  
THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.00 O'CLOCK

Catalogue Nos. 171 to 263, inclusive

IVAN PAVLOVICH POKITONOW

RUSSIAN: 1850—

171—*LANDSCAPE*

(Panel)

GREEN meadows in foreground, with herbage of purple and yellow; sheep grazing, and a shepherd; in right center, a tree with sparse foliage; hills in distance and sky of delicate grays and blue.

*Height, 7 inches; length, 10½ inches.*

*Signed at the lower right, and dated 1887.*



## ALBERT LYNCH

Born at Lima, Peru

### 172—*PORTRAIT OF A LADY*

(Panel)

SMALL three-quarter-length figure of a young lady in white dress, seated at a bamboo table, pouring out chocolate.

*Height, 9¼ inches; width, 5¼ inches.*

*Signed at the upper right.*

A pupil of Jules Noel Lehmann and Gabriel Ferrier, Mr. Lynch was awarded a medal at the Salon of 1890, and others followed in 1892 and 1900. He is *hors concours* of the Société des Artistes Français and continued to exhibit at the annual Salons until 1914.



## MATTHEW MARIS

Born at The Hague in 1835. Died in London, 1917

### 173—*THE DOORWAY*

(Water Color)

200

A DOORWAY with several figures of boys and a woman on the stone steps; a man wearing a high hat, on the sidewalk, and the street on the right.

*Height, 10 $\frac{3}{4}$  inches; width, 6 $\frac{3}{4}$  inches.*

*Signed on the lower step.*

The brother of Jacob and William, Matthew Maris studied at The Hague and at Antwerp under Nicaise de Keyser. He lived in Paris from 1869 till after the Franco-German War, and then settled in London, where he had since lived in the strictest retirement. He has been described as a "dreamer from the misty North" and as a "visionary wandering and lost in these unsettled times."





# IVAN PAVLOVICH POKITONOW

B. at Odessa

RUSSIAN: 1850—

## 174—*LANDSCAPE*

(Panel)

425

LEVEL green fields, in foreground, with cattle grazing, guarded by a drover in blue blouse; belts of trees in middle distance; sky of pale blue.

*Height, 7 inches; length, 10½ inches.*

*Signed at the lower right.*

The "Meissonier of Russian landscape," Pokitonow was almost entirely self-taught and passed from copying old paintings to painting direct from nature with the minuteness of Dürer and Holbein. He rapidly became a popular artist, receiving honors at Odessa, Moscow and St. Petersburg, and later on in Paris his beautiful little pictures of his native land became popular with collectors. He was awarded a silver medal at the Paris Universal Exhibition of 1900; twenty of his works are in the Tretzakovsky Gallery.

Hearn Cat No 109



## IVAN PAVLOVICH POKITONOW

RUSSIAN: 1850—

### 174A—*LANDSCAPE*

(Panel)

400

SPRING landscape with red-tiled cottages and flowering trees, two peasants conversing in front of a cottage in the middle distance and a windmill in the background, an empty wheelbarrow in the foreground.

*Height, 6 $\frac{3}{4}$  inches; length, 10 $\frac{1}{2}$  inches.*

*Signed at the lower right.*

The "Meissonier of Russian landscape," Pokitonow was almost entirely self-taught and passed from copying old paintings to painting direct from nature with the minuteness of Dürer and Holbein. He rapidly became a popular artist, receiving honors at Odessa, Moscow and St. Petersburg, and later on in Paris his beautiful little pictures of his native land became popular with collectors. He was awarded a silver medal at the Paris Universal Exhibition of 1900; twenty of his works are in the Tretzakovsky Gallery.

*Learn from No 117*



EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

175—*HARBOR OF TROUVILLE*

(Panel)

370

PIER at low tide, with beached fishing boats, houses across the background.

*Height, 15¾ inches; width, 12½ inches.*

*Signed at the lower right, and dated '94.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.



ERSKINE NICOL, A.R.A., R.S.A.

SCOTCH: 1825—1904

176—*THE DOUBTFUL SHILLING*

(Panel)

SMALL three-quarter length of a ragged Irish peasant, in blue coat, red waistcoat and breeches and high-crowned hat, gazing with an expression of disgust at a coin held in his right hand.

*Height, 10 inches; width, 7 $\frac{3}{4}$  inches.*

*Signed at the lower right, and dated 1856.*

Many years later, in 1873, Nicol painted "The Doubtful Sixpence," which was probably a pendant to the above, an earlier work.

Studied at Edinburgh under Sir William Allen and Mr. Thomas Duncan, resided in Ireland for some years from about 1845, and became intimately acquainted with humble Irish life, which inspired so many of his popular pictures. Settled in Edinburgh in 1851 and became a member of the Royal Scottish Academy; removed to London in 1863, and elected an associate of the Royal Academy in 1886, at which he had been exhibitor from 1851.

*Hearn Cat no 74*





## JOHAN BARTHOLD JONGKIND

DUTCH: 1819—1891

### 177—*DUCAL PALACE AT NEVERS*

(Canvas)

330

A VIEW of the Ducal Palace at Nevers, taken from the Corn Market; wagon and horses to left; figures and a shop with "Tabac" in large letters to right.

*Height, 8½ inches; length, 12¾ inches.*

*Signed at the lower left, and dated 1871.*

Born at Rotterdam, Jongkind ranks as a French rather than a Dutch artist, for he was a pupil of Isabey and most of his beautiful landscapes and marine subjects are of Normandy and Picardy, while his views in Paris form a considerable portion of his output. He exhibited at the Salon in 1852 and was awarded a medal. He ceased to exhibit after 1872, and it was not until some years after his death that he was acclaimed as an artist of great charm and individuality.

*Heaven Cal. 7. 1858*



## CONSTANT TROYON

FRENCH: 1810—1865

### 178—*HORSES IN PASTURE*

(Canvas)

475

A LEVEL landscape with horses in pasture, a clump of trees in the background to right, hurdle fencing to left.

*Height, 9 inches; length, 12½ inches.*

*Signed with initials.*

The famous landscape and cattle painter, and friend of the painters of the Barbizon school. He began to exhibit at the Salon in 1883, and received many distinctions not only in France but abroad. He was influenced by Cuyt and Paul Potter, and ranks in the foremost place among the French painters of the mid nineteenth century.

*Heaven cut 787*



## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1809—1876

### 179—*LANDSCAPE*

(Panel)

1500

A LANDSCAPE with a pool in the center; two figures, a dog and a bull.

*Height, 8½ inches; length, 10½ inches.*

*Signed, with the red stamp: VENTE DIAZ.*

Born at Bordeaux of Spanish parents, and a pupil of Sigalon, Diaz at first painted historical and genre subjects, but is now exclusively remembered for his brilliant landscapes and figure studies. He exhibited at the Salon from 1831 and obtained medals in 1844 and 1846. He ranks with the artists of the Barbizon school, although his theories on art were not entirely in accordance with those of his fellow workers.



## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

### 180—*THE CONFLAGRATION*

(Canvas)

190

A LURID view of a partly burnt-out house, with wind-blown flames; to the right a cottage with a woman and child on a balcony watching the fire.

*Height, 10½ inches; length, 16 inches.*

*Signed with D. C. at the lower left.*

This is probably "Une Incendie la Nuit," which was in the Boulanger Sale in Paris in 1879.

The French historical landscape and genre painter, who received some art training in the studios of David, Ingres and others; he traveled extensively in the south of Europe and the Levant, and was awarded medals at the Salon in 1831 and 1834. One of the best series of his works is in the Wallace Collection in London, but he is well represented in many other public museums in Europe.

*Decamps 180 120 107*



## JULES DUPRÉ

FRENCH: 1811—1889

### 181—*CHAUMIÈRES PRÈS CAYEUX*

(Canvas)

325

A ROADWAY in foreground, with cottages in middle distance; a man walking toward a group of trees to right; cloudy sky, and moonlight.

*Height, 22 inches; width, 18½ inches.*

*Signed.*

*Purchased from Messrs. Cottier & Co., New York.*

Dupré, who was born at Nantes, began his career by decorating the pottery produced by his father's factory, and was an exhibitor at the Salon in 1831. He was influenced by the work of Constable and achieved distinction as a painter of seascapes as well as landscapes.

## JOSEF NEUHUYS

DUTCH: 1841—1890

### 182—*LANDSCAPE*

(Water Color)

30

VIEW on a river with a loaded barge; cottages to right. Sky of gray clouds.

*Height, 11½ inches; length, 20½ inches.*

*Signed at the lower left.*

*Collection of J. S. Inglis, New York, 1910.*

## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 183—*LANDSCAPE*

(Canvas)

200

GROUPS of figures in foreground, with a bank and foliage back of them.

*Height, 15 inches; length, 21 inches.*

*Signed at the lower left.*

Born at Marseilles of Italian parents, a pupil of Raymond Aubert, and a friend of Diaz, and other painters of the Barbizon school, Monticelli was in some respects the most remarkable of them all. He was the most daring and brilliant colorist in the annals of art during the nineteenth century. Dying neglected and in great poverty, his works are now keenly sought after and realize prices which are constantly on the increase.

## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

### 184—*THE POULTRY YARD*

(Panel)

475

COTTAGE doorway with a pool in front, and numerous fowl and ducks; two pigeons on the window sill of the upper story of the house; flower garden and cottage to left.

*Height, 20½ inches; width, 15½ inches.*

*Signed at the lower left, and dated 1847. Last letter doubtful*

The French historical landscape and genre painter, who received some art training in the studios of David, Ingres and others; he traveled extensively in the south of Europe and the Levant, and was awarded medals at the Salon in 1831 and 1834. One of the best series of his works is in the Wallace Collection in London, but he is well represented in many other public museums in Europe.



## ANTOINE VOLLON

FRENCH: 1838—1900

### 185—*THE NAUTILUS SHELL*

(Panel)

350

A NAUTILUS shell mounted on a stand, and resting on a table, with a jar of flowers, a watch, pearls and other articles.

*Height, 13 inches; width, 9 $\frac{1}{4}$  inches.*

*Signed at the lower right.*

A native of Lyons, where he studied art, subsequently a pupil of Ribot, and exhibiting at the Salon from 1864. He became famous as a painter of portraits, landscapes and still life, and was awarded many medals. In respect to still life, in which he more particularly excelled and by which he will live, he has been described as the Chardin of his time.



## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

186—*DEAUVILLE*

(Panel)

450

THE harbor, with a large three-masted schooner anchored on either side, and on the right a small steam tug.

*Height, 13¾ inches; width, 10½ inches.*

*Signed at the lower right, and dated '93.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1809—1876

187—*NYMPH AND CUPID*

(Panel)

2750

PARTLY draped small whole-length female figure in white and blue, seated to right beneath overhanging trees, a winged Cupid by her side.

*Height, 13 $\frac{1}{4}$  inches; width, 9 $\frac{1}{2}$  inches.*

*Signed at the lower right.*

*King-Fuller Collection, New York, 1903.*

Born at Bordeaux of Spanish parents, and a pupil of Sigalon, Diaz at first painted historical and genre subjects, but is now exclusively remembered for his brilliant landscapes and figure studies. He exhibited at the Salon from 1831 and obtained medals in 1844 and 1846. He ranks with the artists of the Barbizon school, although his theories on art were not entirely in accordance with those of his fellow workers.

*Heaven cut p 89.*





## JOSEF ISRAELS

DUTCH: 1824—1911

### 188—*GOING TO MARKET*

(Panel)

3000

BROAD view of meadowland with numerous cows, and a village with a church and spire in the distance; in the foreground a peasant girl carrying a market basket and leading a child who is holding a bunch of wildflowers in its right hand.

*Height, 11 $\frac{1}{4}$  inches; length, 14 $\frac{1}{4}$  inches.*

*Signed at the lower left.*

Born at Groningen, Israels studied under Kruseman at Amsterdam and other artists in Paris; he began to exhibit at the Salon in 1855, his earlier works being historical subjects. From about 1857 he chiefly painted landscapes and scenes from the lives of the humble fishing folk among whom he had taken up his residence. He is generally regarded as the chief of the modern Dutch school artists. Examples of his work are to be found in the principal public and private galleries in Europe and America.



## JULES DUPRÉ

FRENCH: 1811—1889

650

### 189—*THE PASSING STORM*

(Canvas)

LANDSCAPE with cottages on the left and a man walking toward a clump of trees on the right; masses of dark clouds in upper part of sky, white clouds and blue below.

*Height, 12½ inches; length, 15¾ inches.*

*Signed at the lower right.*

Dupré, who was born at Nantes, began his career by decorating the pottery produced by his father's factory, and was an exhibitor at the Salon in 1831. He was influenced by the work of Constable and achieved distinction as a painter of seascapes as well as landscapes.

*Not for Blakeslee*





## ALBERTO PASINI

ITALIAN: 1826—1899

### 190—*AN ORIENTAL MARKET*

(Canvas)

MARKET-PLACE with a Russian and other travelers, and three unmounted horses; to left stone archway with figures and a peddler.

*Height, 10 $\frac{3}{4}$  inches; length, 13 $\frac{3}{4}$  inches.*

*Signed at the lower right.*

Born near Parma and a pupil of Cireri at the Parma Academy. Pasini also studied under Isabey and Rousseau in Paris. He traveled extensively in the East, and it is by his Oriental pictures that he is best known. He received many medals at the Salon between 1859 and 1878. A number of his works are in American collections.



## JACOB SIMON HENDRIK KEVER

DUTCH: 1854—

400

### 191—*THE LITTLE MOTHER*

(Water Color)

AN interior with three children. A peasant girl seated to left, holding a child who is being amused by a kneeling boy in shirt sleeves and holding up something in his right hand.

*Height, 14 $\frac{3}{4}$  inches; length, 17 $\frac{1}{4}$  inches.*

*Signed at the lower right.*

A pupil of Grieve and of the Academy at Amsterdam, Kever's interiors and pictures of humble life have been awarded medals at Paris, Munich and elsewhere. Many of his pictures are in American collections.



## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

192—*SHIPPING*

(Panel)

ENTRANCE to a harbor between two piers, with numerous sailing boats beached, a rowboat with figures in the center; lighthouse to extreme right.

*Height, 13 inches; width, 9 $\frac{1}{4}$  inches.*

*Signed at the lower left, and dated '94.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.





## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 193—*CONFIDENCES*

(Panel)

Two young women, in red and blue draperies, standing on stone steps and exchanging confidences; trees in the background.

*Height, 13½ inches; width, 10½ inches.*

*Signed at the lower right.*

Born at Marseilles of Italian parents, a pupil of Raymond Aubert, and a friend of Diaz, and other painters of the Barbizon school, Monticelli was in some respects the most remarkable of them all. He was the most daring and brilliant colorist in the annals of art during the nineteenth century. Dying neglected and in great poverty, his works are now keenly sought after and realize prices which are constantly on the increase.





## AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

195—*GOSSIPS*

(Panel)

350

GROUP of three peasant girls in dark dresses and large white plain head-dresses, gossiping and smiling; an earthenware water pitcher to left.

*Height, 13 inches; width, 10 inches.*

*Signed at the lower right.*

A pupil of Glaize the elder, Ribot studied the technique of Watteau by copying the pictures by him in the Louvre and other collections. He began to exhibit at the Salon early in the sixties and became extremely popular with subjects of domestic life, such as cooks and so forth. Three of his more ambitious subjects, as well as a portrait of himself, are in the Luxembourg Gallery. He was awarded several medals at the Salon.



## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

### 196—*LOW TIDE, TROUVILLE*

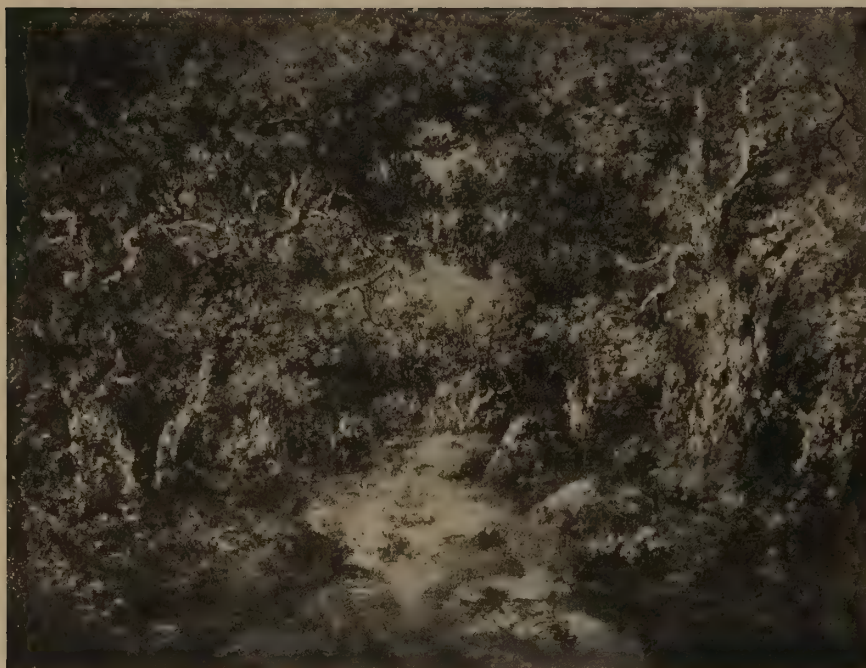
(Panel)

FISHING vessels at anchor on the right; a man in a skiff to left; buildings across the background.

*Height, 16 inches; width, 12 $\frac{3}{4}$  inches.*

*Signed at the lower right, and dated '94.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.



## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1809—1876

825

197—*LANDSCAPE*

(Panel)

A CLEARING in the forest of Fontainebleau, with large boulders and wood gatherers.

*Height, 14½ inches; length, 18 inches.*

*Signed at the lower left.*

Born at Bordeaux of Spanish parents, and a pupil of Sigalon, Diaz at first painted historical and genre subjects, but is now exclusively remembered for his brilliant landscapes and figure studies. He exhibited at the Salon from 1831 and obtained medals in 1844 and 1846. He ranks with the artists of the Barbizon school, although his theories on art were not entirely in accordance with those of his fellow workers.

*Heaven 601 No. 130*



## JEAN CHARLES CAZIN

FRENCH: 1841—1901

198—*LES RUINES*

(Canvas)

2300

LANDSCAPE with ruins of cottages in the foreground, and a plantation of trees in the distance.

*Height, 15 inches; length, 18 inches.*

*Signed at the lower right.*

*Exhibited at the Cazin Exhibition, American Art Galleries, New York, 1891.*

A student in the French Ecole des Arts Décoratifs, this eminent painter of landscapes and historical subjects spent several years in traveling and studying in England, Italy and Holland. He settled in Paris in 1875 and began to exhibit in the following year, obtaining many medals and other distinctions. In spite of his success as a painter of historical subjects, his claim on the recognition of posterity will center in his landscapes, his delicate and refined transcripts of nature being eagerly sought after by collectors.





## ROSA BONHEUR

FRENCH: 1822—1899

### 199—*THE BUFFALO HUNT*

(Canvas)

5600

A wide expanse of the flat prairie, with two mounted Indians hunting buffaloes, the hunter in the foreground poising an arrow.

*Height, 15½ inches; length, 23 inches.*

*Signed at the lower left, and dated 1889.*

Born at Bordeaux and a pupil of her father and of Cogniet, Rosa Bonheur is justly considered one of the greatest animal painters of modern times. She began to exhibit at the Salon in 1841 and received honors from various native and foreign art bodies, besides enjoying the friendship of royal and other eminent personages in various European countries. A large number of her works have been engraved, and one of her most famous pictures, "The Horse Fair," is in the Metropolitan Museum of Art, New York.



## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

### 200—*TROUVILLE, HIGH TIDE*

(Panel)

800

VIEW of the harbor, with numerous vessels flying French and foreign flags, houses, quay and merchandise; blue and gray sky.

*Height, 15 $\frac{1}{4}$  inches; length, 18 $\frac{1}{2}$  inches.*

*Signed and dated DEAUVILLE '91 or '96 (figures indistinct).*

*Purchased from Messrs. Goupil & Co., Paris.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.



## GEORGES MICHEL

FRENCH: *Circa* 1763—1843

### 201—*THE HILL ROAD*

(Canvas)

275

VIEW of a hilly country, the center occupied by a winding road, on which a covered wagon drawn by two horses is ascending toward the farm building at the top; mound with a tree to left; high bank to right; cloudy sky.

*Height, 16 inches; length, 19½ inches.*

French landscape painter, but perhaps more particularly the painter of Montmartre as it was up to the time of his death. He studied under Leduc and may be regarded as one of the earliest forerunners of the open-air school of landscape painting. Although his talents were recognized during his lifetime, it was not until some years after his death that his important place in the history of French landscape art was fully realized.



## JULES DUPRÉ

FRENCH: 1811—1889

### 202—*LANDSCAPE*

(Canvas)

950

A LEVEL landscape with a farm cart shed surrounded by trees, one of which is dead, to right; a windmill and figures in the distance.

*Height, 18 inches; length, 21 $\frac{3}{4}$  inches.*

*Signed at the lower left.*

Dupré, who was born at Nantes, began his career by decorating the pottery produced by his father's factory, and was an exhibitor at the Salon in 1831. He was influenced by the work of Constable and achieved distinction as a painter of seascapes as well as landscapes.





**JEAN CHARLES CAZIN**

FRENCH: 1841—1901

**203—THE DESERTED FARM**

1200

ROLLING fields with clumps of bushes, and a piece of woods, on the left; in the blue-gray sky a mass of white clouds at the horizon.

*Height, 15 inches; length, 18 inches.*

*Signed at the lower left.*

A student in the French Ecole des Arts Décoratifs, this eminent painter of landscapes and historical subjects spent several years in traveling and studying in England, Italy and Holland. He settled in Paris in 1875 and began to exhibit in the following year, obtaining many medals and other distinctions. In spite of his success as a painter of historical subjects, his claim on the recognition of posterity will center in his landscapes, his delicate and refined transcripts of nature being eagerly sought after by collectors.



## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 204—*GIRL RECLINING*

Painted in 1871-73

(Canvas)

4400

LANDSCAPE, with a young Algerian girl, in white dress and red jacket, reclining on a tiger's skin.

*Height, 16 $\frac{1}{4}$  inches; length, 23 $\frac{3}{4}$  inches.*

*Signed with the red wax seal of the VENTE COROT at the back of canvas.*

*Described in A. Robaut's "Corot," 1905, No. 2140.*

The son of a Parisian coiffeur and a Swiss modiste, Corot, who has been described as the La Fontaine of French painting, was largely self-taught. In 1817 his father took a country house at Ville d'Avray, and it was this picturesque suburb of Paris which inspired some of the artist's most beautiful works. He visited Italy, living there for two years, 1825-28. He was first hung at the Salon in 1827 and obtained a medal in 1831. He traveled much in his earlier years and was one of the most prolific painters of the nineteenth century. His work was highly esteemed in his lifetime, but it was not until after his death that his pictures sold at sensational figures.

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

205—ON THE OISE: FRANCE

(Panel)

5200

VIEW of the river with slanting banks, a woman driving a cow to water and followed by another cow to left, with cottages and trees; in the distance a cottage on the bank of the river, and hills in the background.

*Height, 15 inches; length, 26 $\frac{1}{4}$  inches.*

*Signed, and dated 1877.*

The distinguished landscape painter, and one of the most accomplished and brilliant figures in the history of French art in the last century. Studied in Italy and in Paris under Paul Delaroche; he first exhibited at the Salon in 1838, and received many medals from 1848 to 1867. He is represented in most of the leading public art galleries throughout the world. Mr. Hearn's other fine examples rank among the finest of his latest period.

*Hearn Cat No 100.*







# JAN HENRY WEISSENBRUCH

DUTCH: 1822—1903

400

## 206—*MORNING IN HOLLAND*

(Panel)

A LEVEL landscape with a church and spire to the right, and houses to the left; masses of gray and white clouds.

*Height, 13 $\frac{3}{4}$  inches; length, 20 $\frac{3}{4}$  inches.*

*Signed.*

A native of The Hague, and a pupil of Van Hove and Schelphout, Weissenbruch found most of his inspiration in and around the flat, watery district of Noorden. He was particularly successful in depicting the sun struggling through stormy clouds.



## JACOB SIMON HENDRIK KEVER

DUTCH: 1854—

### 207—*INTERIOR*

(Canvas)

800

THE interior of a cottage with two figures. The mother seated at a table peeling potatoes, which she is holding on her lap; near her, a pot or pail over which a little child is leaning; window to right.

*Height, 17½ inches; length, 21 inches.*

*Signed at the lower right.*

A pupil of Grieve and of the Academy at Amsterdam, Kever's interiors and pictures of humble life have been awarded medals at Paris, Munich and elsewhere. Many of his pictures are in American collections.

*Anderson Art. Sale Dec 1875*

## DAVID YOUNG CAMERON

SCOTCH: 1865—

208—*LILIAN*

(Canvas)

525

THREE-QUARTER figure of a young woman, standing to front, in brown and white dress with scarlet cloak, holding a bunch of pansies to breast in left hand, and a basket of flowers in right; long auburn hair falling over her shoulders and bound with a pearl band.

Painted in 1892. A preliminary study for the "Fairy Lilian," 1896, now in the Kelvingrove Gallery, Glasgow. This picture and "Wild Roses" are examples of Mr. Cameron's early painting, and obviously done under the influence of Matthew Maris, as at that time he was much in the society of one or two friends of Maris, and their conversation was chiefly of the mystical qualities of the Dutch artist.

*Height, 24 inches; width, 12 $\frac{3}{4}$  inches.*

*Signed with initials at the upper right.*

This distinguished painter, who is also among the greatest etchers of our time, studied at the Glasgow Academy and at Edinburgh. His success was unusually rapid, and at an age when most artists are only beginning to be recognized, Cameron's pictures were to be found in public galleries throughout Europe as far as Budapest. He has received many awards, including gold medals in Paris and Dresden. His etched work is to be found in many private collections in the United States, where exhibitions of them have frequently been held, notably at the Grolier Club, New York, in 1908. He was elected to the Royal Academy in 1911.

*Ham cat 112-80*





EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

209—*PORT DE CAMERET, FINISTÈRE*

1100

(Canvas)

THE port with numerous sailing vessels and other craft, and others beached on the shore to right; the town and hilly background, with a windmill in the distance.

*Height, 15½ inches; length, 25 inches.*

*Signed at the lower right, and dated '74.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.

*Heaven cat- no. 137*





## HENRI HARPIGNIES

FRENCH: 1819—1917

1750

### 210—*VIEW OF ST. PRIVÉ: MOONRISE*

(Canvas)

VIEW of a bend in the river with reflection of the moon on the water at St. Privé; a pathway and figures on the left with cottages and trees in the distance.

*Height, 19 inches; length, 24½ inches.*

*Signed at the lower left.*

A pupil of the landscape painter Achard, Harpignies also studied art in Italy and began to exhibit at the Salon in 1853. He continued to exhibit for over half a century and has received numerous medals and other distinctions. Nearly all the French and many foreign art museums contain examples, either in oils or in water colors, of this remarkable and talented landscape painter.



PROSPER MARILHAT

FRENCH: 1811—1847

211—*EDGE OF THE FOREST*

(Canvas)

280

VIEW in springtime of the top of a hill, crowned with a group of trees.

*Height, 17 $\frac{1}{4}$  inches; length, 22 $\frac{3}{4}$  inches.*

*Signed at the lower left.*

*A cutting from a French sale catalogue, on the back of the canvas, states that this is a "Vue prise sur les bords du Gardon."*

A pupil of Roqueplan and an extensive traveler in Europe and the near East, Marilhat is chiefly remembered by his pictures of Eastern subjects. His landscapes of this quality rarely occur in the market.





## RENÉ BILLOTTE

FRENCH: 1846—

### 212—*ROUTE D'ASNIÈRES*

(Canvas)

THE highbroad to Paris, on the left; vacant lots on the right; gardens and houses across the middle distance; sky of gray and blue.

*Height, 18½ inches; length, 24½ inches.*

*Signed at the lower right.*

*Collection Hermann Schaus, New York, 1912. No. 182.*

Born at Tarbes (Hautes Pyrénées) and a pupil of Eugène Fromentin, Billotte ranks as one of the most distinguished French landscape painters of his time. He has been an exhibitor at the Salon since 1878, and was one of the Foundation Members of the Société Nationale des Beaux-Arts. He received a silver medal in 1889 and is represented in the Luxembourg and other French art galleries.



HENRY MOORE, R.A.

ENGLISH: 1831—1895

675

213—*DURING THE AUTUMNAL EQUINOX*

(Canvas)

BROAD seapiece, with white-foamed waves breaking on the shore; sailing ships and a steamer are seen on the horizon.

*Height, 16½ inches; length, 26 inches.*

*Signed at the lower right, and dated 1880.*

This is probably the "Autumnal Equinox" exhibited at the Grosvenor Gallery in 1882, No. 315, and referred to in Frank Maclean's "Henry Moore, R.A.," 1905, p. 191.



## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

### 214—*LANDSCAPE*

(Canvas)

SPRING landscape, with graceful trees in the distance and cottages to left; in the foreground a meadow with a child gathering flowers.

*Height, 18 inches; length, 25½ inches.*

*Signed at the lower right, and dated '91.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.

*Heaven Cat No 115*



## JACOB SIMON HENDRIK KEVER

DUTCH: 1854—

### 215—*THE PICTURE BOOK*

(Canvas)

AN interior with two golden-haired children at a table; a boy wearing a gray cap is pointing at a picture in a book, which rests upon the table, to his younger brother; green curtain to right.

*Height, 20 inches; length, 26 inches.*

*Signed at the lower right.*

*Collection Peter Schemm, New York, 1911.*

A pupil of Grieve and of the Academy at Amsterdam, Kever's interiors and pictures of humble life have been awarded medals at Paris, Munich and elsewhere. Many of his pictures are in American collections.





## TONY OFFERMANS

DUTCH: 1845—1911

### 216—*THE SPINNER*

(Canvas)

AN interior with a peasant woman turning a large wheel and spinning flax; a young child seated in a high chair, eating and watching its mother.

*Height, 27½ inches; width, 21½ inches.*

*Signed at the lower left.*

*Collection Messrs. Knoedler & Co., New York, 1893. No. 88.*

A native of Holland, Offermans was awarded a bronze medal at the Paris Universal Exposition in 1889.



## JEAN FRANÇOIS RAFFAELLI

FRENCH: 1850—

### 217—*AVENUE D'ORLÉANS*

(Panel)

325-

A WINTER view of both sides of the Avenue, with houses and trees; numerous pedestrians in the distance, and a church and square tower to the left.

*Height, 20¾ inches; width, 17¼ inches.*

*Signed at the lower left.*

*Purchased from Messrs. Goupil & Co., Paris.*

A pupil of Gérôme and a regular exhibitor at the Salon since 1870, receiving a *mention honorable* in 1885 and a gold medal in 1889. He has painted portraits, landscapes and genre subjects, and by each of these types he is represented in various French public galleries, but Raffaelli is especially happy in his scenes of Parisian life.



## RENÉ BILLOTTE

FRENCH: 1846—

### 218—CANAL AND BRIDGES

(Canvas)

A CANAL in a French city, passing under arched bridges; quays on the right, city walls and buildings beyond; gray sky.

*Height, 21½ inches; length, 29 inches.*

*Signed at the lower right.*

Born at Tarbes (Hautes Pyrénées) and a pupil of Eugène Fromentin, Billotte ranks as one of the most distinguished French landscape painters of his time. He has been an exhibitor at the Salon since 1878, and was one of the Foundation Members of the Société Nationale des Beaux-Arts. He received a silver medal in 1889 and is represented in the Luxembourg and other French art galleries.

? 24 Guildhall, London



GEORGES MICHEL

FRENCH: *Circa* 1763—1843

219—*THE STORM*

(Canvas)

GROUPS of trees on a hillside, at left, in shadow; stretch of country beyond, with church on distant hill, at right; storm clouds on left and above, with gray at right.

*Height, 23 inches; length, 28¾ inches.*





## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

### 220—*LES BORDS DE LA TOUQUE (CALVADOS)*

(Canvas)

775-

LANDSCAPE, with a placid river in the foreground, trees and houses in the distance; to the right a road with a woman and child walking toward a village; blue sky with white clouds.

*Height, 20 inches; length, 29 inches.*

*Signed at the lower right.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.



## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 221—*GARDEN PARTY*

(Panel)

2300

EIGHT figures of ladies in fancy costumes seated in a dell near and around a stone pedestal on which a carved flower-vase rests; two other figures are seen in the distance to right, walking toward the stone steps leading to the dell; background, dense growth of trees.

*Height, 18 inches; length, 30½ inches.*

*Signed at the lower right.*

Born at Marseilles of Italian parents, a pupil of Raymond Aubert, and a friend of Diaz, and other painters of the Barbizon school, Monticelli was in some respects the most remarkable of them all. He was the most daring and brilliant colorist in the annals of art during the nineteenth century. Dying neglected and in great poverty, his works are now keenly sought after and realize prices which are constantly on the increase.



## HENRI HARPIGNIES

FRENCH: 1819—1917

### 222—*SUNSET*

(Canvas)

2000

EVENING landscape, with trees at right and left; sunset sky with gray clouds below, white and blue above.

*Height, 26 inches; width, 20 inches.*

*Signed at the lower left.*

A pupil of the landscape painter Achard, Harpignies also studied art in Italy and began to exhibit at the Salon in 1853. He continued to exhibit for over half a century and has received numerous medals and other distinctions. Nearly all the French and many foreign art museums contain examples, either in oils or in water colors, of this remarkable and talented landscape painter.



## JEAN CHARLES CAZIN

FRENCH: 1841—1901

### 223—*HARVEST TIME*

(Canvas)

4500

CORNFIELD with stacks of sheaves to the left; in the distance, a partly built rick of corn against which is a long ladder.

*Height, 22 inches; width, 18½ inches.*

*Signed at the lower right.*

A student in the French Ecole des Arts Décoratifs, this eminent painter of landscapes and historical subjects spent several years in traveling and studying in England, Italy and Holland. He settled in Paris in 1875 and began to exhibit in the following year, obtaining many medals and other distinctions. In spite of his success as a painter of historical subjects, his claim on the recognition of posterity will center in his landscapes, his delicate and refined transcripts of nature being eagerly sought after by collectors.





# JACQUES RAYMOND BRASCASSAT

FRENCH: 1804—1867

## 224—*THE BULL AT LIBERTY*

(Canvas)

BLACK and white bull, in a landscape, looking up to the left.

*Height, 22½ inches; length, 26½ inches.*

*Signed at the lower left.*

Born at Bordeaux and a pupil at the Ecole des Beaux-Arts under Hersent; thence, in Rome. He exhibited at the Salon from 1827, chiefly landscapes and historical subjects. From about 1831 he confined his attention to animal painting, in which he achieved great success.



## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

### 225—*THE ROBBERS AND THE ASS*

(Canvas)

LANDSCAPE with a valley between two hills; to right two men fighting, a third mounted on a donkey and riding away to the left at full gallop.

*Height, 23¼ inches; length, 28½ inches.*

*Signed, and dated 1842.*

The French historical landscape and genre painter, who received some art training in the studios of David, Ingres and others; he traveled extensively in the south of Europe and the Levant, and was awarded medals at the Salon in 1831 and 1834. One of the best series of his works is in the Wallace Collection in London, but he is well represented in many other public museums in Europe.

## EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

### 226—*SHIPPING IN HARBOR*

(Canvas)

400

A HARBOR at low tide, with various sailing craft anchored and beached; a large vessel, with numerous figures, is unloading at right; headland at left.

*Height, 14 $\frac{1}{4}$  inches; length, 23 inches.*

*Signed, and dated '73, to left; inscribed "Portrieux" to right.*

*Purchased from Messrs. Cottier and Co., New York.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.

## JACQUES RAYMOND BRASCASSAT

FRENCH: 1804—1867

### 227—*LANDSCAPE WITH SHEEP*

(Canvas)

150

A LANDSCAPE with dense masses of trees to the right, and two sheep in the foreground.

*Height 18 inches; length, 24 inches.*

*Signed at the upper right, and dated CLIGNANCOURT 1839, and with initials at lower right.*

Born at Bordeaux and a pupil at the Ecole des Beaux-Arts under Hersent; thence, in Rome. He exhibited at the Salon from 1827, chiefly landscapes and historical subjects. From about 1831 he confined his attention to animal painting, in which he achieved great success.



**JOHN LAVERY, A.R.A., R.S.A.**

BORN AT BELFAST IN 1857

**228—A BACCHANTE**

A portrait of Mrs. Ralph Pete [*? Pete*]

(Canvas)

HALF-LENGTH picture of a young lady, directed to right and looking at the spectator with smiling expression; red shot-silk dress cut to V-shape; auburn hair crowned with ivy wreath.

*Height, 30 inches; width, 25 inches.*

*Signed, and dated 1910.*

*Exhibited at the Walker Art Gallery, Liverpool, 1912, No. 372.*





## DAVID YOUNG CAMERON

SCOTCH: 1865—

### 229—*HILLS OF BRODICK, ARRAN*

(Canvas)

A STRETCH of hills across the whole picture, with lake in center, and cottage in the foreground; sunset sky of pale yellow with dark clouds in upper part.

Painted in 1912.

*Height, 20 inches; length, 30 inches.*

*Signed. D. Y. C.*

This is one of a series of studies of the hills and mountains of the Isle of Arran.

This distinguished painter, who is also among the greatest etchers of our time, studied at the Glasgow Academy and at Edinburgh. His success was unusually rapid, and at an age when most artists are only beginning to be recognized, Cameron's pictures were to be found in public galleries throughout Europe as far as Budapest. He has received many awards, including gold medals in Paris and Dresden. His etched work is to be found in many private collections in the United States, where exhibitions of them have frequently been held, notably at the Grolier Club, New York, in 1908. He was elected to the Royal Academy in 1911.



# FÉLIX ZIEM

FRENCH: 1821—1911

## 230—*VENICE*

(Canvas)

3500

VIEW of the Giudecca looking east toward Leda, with Campanile and the Dome of St. Mark's on the left; a vessel with red sail and other craft, with fishermen wading and stretching nets on the right.

*Height, 21 inches; length, 33 inches.*

*Signed at the lower left.*

Born at Côte d'Or (Beaume), and a pupil at the Dijon Art School, Ziem was awarded medals at the Salon in 1851, 1852 and subsequently, while the Cross of the Legion of Honor was conferred upon him in 1857. His fame largely rests on his numerous pictures of Venice and its lagoons and canals, and in these, with their brilliance and melodies, he is unrivaled.



# JACOB SIMON HENDRIK KEVER

DUTCH: 1854—

## 231—*MATERNAL CARES*

(Canvas)

1500

HOLLAND cottage interior, with a young peasant woman with blue apron and a white cap rocking a cradle in which is a child.

*Height, 21 inches; length, 27 inches.*

*Signed at the lower right.*

A pupil of Grieve and of the Academy at Amsterdam, Kever's interiors and pictures of humble life have been awarded medals at Paris, Munich and elsewhere. Many of his pictures are in American collections.



## EUGÈNE FROMENTIN

FRENCH: 1820—1876

### 232—*AN ARAB ENCAMPMENT*

(Canvas)

1500

CAMP scene in a valley, with tents; Arabs seated and others cooking; two horses to left and a third at right; another camp in the middle distance; sky of gray blue with clouds.

*Height, 25½ inches; length, 32 inches.*

*Signed at the lower left.*

An art writer and a painter of Algerian subjects. He studied under Cabat and was exhibitor at the Salon from 1847. His work is represented in the Louvre and other galleries on the European continent, and in America.



ÉMILE VAN MARCKE

FRENCH: 1827—1890

233—*COWS AT A POOL*

(Canvas)

5-100

LEVEL pastures with a shallow pool and three cows in foreground; other cattle in the distance and a clump of trees to the left.

*Height, 23 inches; length, 29½ inches.*

*Signed at the lower left.*

A son of Dutch parents, Émile Van Marcke was born at Sèvres and died at Hyères. He was a pupil of Troyon, with whom he ranks as one of the leading cattle painters of the last century. He was for many years a constant exhibitor at the Salon, where he received several medals from 1867 to 1878.



## AUGUSTIN THÉODULE RIBOT

FRENCH: 1820—1891

### 234—*THE COOK*

(Canvas)

600 THREE-QUARTERS length of a middle-aged woman, in brown dress and white close-fitting cap, preparing a fowl for cooking.

*Height, 36 inches; width, 20 inches.*

*Signed.*

*Collection Judge C. H. Truax, New York, 1910.*

A pupil of Glaize the elder, Ribot studied the technique of Watteau by copying the pictures by him in the Louvre and other collections. He began to exhibit at the Salon early in the sixties and became extremely popular with subjects of domestic life, such as cooks and so forth. Three of his more ambitious subjects, as well as a portrait of himself, are in the Luxembourg Gallery. He was awarded several medals at the Salon.

## THOMAS COUTURE

FRENCH: 1815—1879

### 235—*ST. JEROME*

(Canvas)

200 THREE-QUARTER-LENGTH seated figure of the saint in his cell, in brown monk's dress, directed to right and holding skull in his hands.

*Height, 39½ inches; width, 32 inches.*

*Signed with initials, T.C.*

Studied under Gros and Paul Delaroche, and obtained the second Grand Prix de Rome in 1837. He obtained numerous medals for his historical and other subjects, and among his more enduring works is his decoration of the Chapel of the Virgin in the Church of St. Eustache, Paris. Edward Manet was a pupil of Couture, and probably no greater artistic contrast could exist than the works and aims of these two artists.

'Strife', 48 x 36 - This also is a purely imaginary picture depicting colour movement. It also was painted in his London studio and exhibited at the same places as the 'Domain of Arnheim'.



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## TOM E. MOSTYN

ENGLISH: 1864—

236—*STRIFE*

(Canvas)

275- RUINS of a castle with a long range of steep stone steps, and numerous figures; in right foreground a tall brazier.

*Height, 28 inches; length, 36 inches.*

*Signed at the lower right.*

*Exhibited at the Walker Art Gallery, Liverpool, 1911, No. 408. \*Goupil Gallery, London.*

Mr. Mostyn studied under Professor Sir Hubert Von Herkomer, R.A., and from 1891 has been a regular exhibitor at the Royal Academy, London, and at the Paris Salon (where he received a medal). His works are to be found in many public galleries in England, such as Manchester, Liverpool, Newcastle, Cardiff, Bradford. This Monticelli-like picture is an admirable example of the artist's exuberant fancy and of his skill in the manipulation of colors.

*? Glasgow 1890 & Brighton 1891*

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

237—ON THE OISE

(Canvas)

8200

LANDSCAPE with the winding river on the left, and banks on either side; majestic trees, with cattle and figures to right; hilly country in distance; sky of gray clouds, with accents of warm-tinted white, and spaces of blue.

*Height, 26 inches; length, 37 inches.*

*Signed at the lower right, and dated 1873.*

The distinguished landscape painter, and one of the most accomplished and brilliant figures in the history of French art in the last century. Studied in Italy and in Paris under Paul Delaroche; he first exhibited at the Salon in 1838, and received many medals from 1848 to 1867. He is represented in most of the leading public art galleries throughout the world. Mr. Hearn's other fine examples rank among the finest of his latest period.

*Hearn Cat. no. 99*





CONSTANT TROYON

FRENCH: 1810—1865

238—*LANDSCAPE WITH POOL*

(Canvas)

3300

A FARM landscape with a group of tall overhanging trees around a pool in the foreground; a farm house to the left; a woodpile and stacks of straw, poultry and two peasants, to right.

*Height, 29 inches; length, 36 inches.*

*Signed at the lower left.*

*From the collection of G. A. Baird, Esq., Stitchill House, Kelso, June 26, 1897,  
No. 58. 3608.*

The famous landscape and cattle painter, and friend of the painters of the Barbizon school. He began to exhibit at the Salon in 1883, and received many distinctions not only in France but abroad. He was influenced by Cuyp and Paul Potter, and ranks in the foremost place among the French painters of the mid nineteenth century.

? 409.5 chubb '97



DAVID YOUNG CAMERON, A.R.A.

SCOTCH: 1865—

239—*WILD ROSES*

Painted in 1895

(Canvas)

900

WHOLE-LENGTH figure of a child in black dress and white pinafore, carrying a bunch of wild roses; her head turned and looking at spectator over her right shoulder.

*Height, 47 inches; width, 24½ inches.*

*Signed at the lower left.*

This distinguished painter, who is also among the greatest etchers of our time, studied at the Glasgow Academy and at Edinburgh. His success was unusually rapid, and at an age when most artists are only beginning to be recognized, Cameron's pictures were to be found in public galleries throughout Europe as far as Budapest. He has received many awards, including gold medals in Paris and Dresden. His etched work is to be found in many private collections in the United States, where exhibitions of them have frequently been held, notably at the Grolier Club, New York, in 1908. He was elected to the Royal Academy in 1911.

But for Cottier's 10 ? 1895  
Heaven cat no. 78







JOHN PETTIE, R.A.

SCOTCH: 1839—1893

240—*SILVIA*

*"Is she kind as she is fair?"*

325

THREE-QUARTER-LENGTH of a young lady in white low dress with broad light blue sash and short sleeves; right arm on stone balustrade, on which rests a flowing black shawl, a fold of which is held by her left hand; auburn hair; autumnal landscape background.

*Height, 45 inches; width, 33 inches.*

*Signed.*

Exhibited at the Royal Academy, 1891; Glasgow Institution, 1892; Paris International Exhibition, 1900; Burlington House, 1909; the George McCulloch sale, May 29, 1913. Pettie studied art chiefly at Edinburgh under Robert Scott Lauder in company with a band of young men, many of whom have achieved distinction. He began to exhibit at the Royal Scottish Academy in 1888, and at the Royal Academy two years later. He became an associate of the latter body in 1866 and a full member in 1873.

*Art Sale 27 May 1893, 180.00*

*McCulloch Sale 29 May 1913, 410.00*

*M. Hardie's 'John Pettie', 136, 156, 255*



# FRANK BRAMLEY, R.A.

ENGLISH: 1857—1915

## 241—*DELICIOUS SOLITUDE*

550

WHOLE-LENGTH figure of a young lady in white dress and straw hat with blue ribbon, seated in a flower garden, reading a book; a grass lawn in the distance.

This picture was painted in the garden of Tongue Ghyll, Grasmere, the artist's residence; the flowers are white Honesty, and the big pink Oriental poppy is called "Silver Queen." The artist's wife sat for the figure.

*Height, 48 inches; width, 36 inches.*

*Signed at the lower left, and dated 1909.*

Bramley was one of the best-known members of the group of artists known as "The Newlyn School." He studied at Lincoln and in Antwerp, and first exhibited at the Royal Academy in 1884. He was elected an associate in 1894 and a full member in 1911. His first great popular success was "A Hopewell Dawn," which is now in the Tate Gallery, London.

ess

FRITS THAULOW

NORWEGIAN: 1844—1906

242—*GOING TO CHURCH, QUIMPERLÉ, BRITTANY*

(Canvas)

61000

ON the left a chapel of an old gray church, lit up for evening service; a row of buildings on the right; numerous figures of Breton peasants walking toward the church in the broad village street.

*Height, 35 inches; length, 46 inches.*

*Signed at the lower right.*

A native of Christiania, Thaulow studied there under Gude and went to Paris in 1883 and quickly became famous for his transcripts, not only of northern Europe but also of Normandy, Brittany and Holland. His works have long been popular with American collectors.





JACOB MARIS

DUTCH: 1837—1899

243—ON THE BEACH AT SCHEVENINGEN

(Canvas)

6800

VIEW at low tide, with a broad-beamed, one-masted vessel beached, a horse and cart and driver close to the side of the boat; seagulls on the wing.

*Height, 41 inches; width, 30 inches.*

*Signed at the lower right.*

One of three remarkable brothers, all distinguished as artists, natives of The Hague. Jacob studied art in Antwerp and Paris, and returned to his native city, where he settled, in 1871; most of his poetical and dreamy pictures are of Dutch canals and the shore in and around the famous Dutch seaside resort, Scheveningen.



## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796--1875

### 244—*LE JOUEUR DE FLûTE*

6200

GREAT trees and rocks at either side; to right, nude youth leaning against a tree and playing a flute; sunset effect, with sky graduated from warm tints at horizon to qualified blue above. A low-toned picture of great poetic charm.

Painted about 1840. Known as "Le Petit Berger." A similar composition, exhibited at the Salon of 1840, was purchased by the State and presented to the Metz Museum.

*Height, 52 inches; width, 43 inches.*

*Signed at the lower right.*

*A. Robaut's "Corot," 1905, No. 374.*

The son of a Parisian coiffeur and a Swiss modiste, Corot, who has been described as the La Fontaine of French painting, was largely self-taught. In 1817 his father took a country house at Ville d'Avray, and it was this picturesque suburb of Paris which inspired some of the artist's most beautiful works. He visited Italy, living there for two years, 1825-28. He was first hung at the Salon in 1827 and obtained a medal in 1831. He traveled much in his earlier years and was one of the most prolific painters of the nineteenth century. His work was highly esteemed in his lifetime, but it was not until after his death that his pictures sold at sensational figures.

*Hearn Cat no 103*







## HENRI LEROLLE

FRENCH: 1848—

### 245—*MOONRISE*

(Canvas)

2800

BROAD view over a heath, with a pond at left; peasant girls, one of whom is carrying a hoe or rake on her right shoulder, and is hatless, the other with an improvised hood over her head, walking to left, the moon partly seen on the horizon.

*Height, 40 inches; width, 40 inches.*

*Signed at the lower right.*

A pupil of Lamothe and one of the most poetical painters of his time, Lerolle is perhaps at his best in moonlight and twilight scenes. Many of his best pictures are in America. The late Mr. George I. Seney presented to the Metropolitan Museum of Art Lerolle's famous work, "The Organ Rehearsal."



WILLIAM ORPEN, A.R.A., R.H.A.

Born in Dublin in 1878

246—*ON THE BEACH: MIDDAY*

(Canvas)

1050

A YOUNG woman, in white accordeon-plaited dress, and a little girl, in white and pink, are seen lying on a sandy beach in the shade of a parasol. The beach, with camp stools, luncheon basket and bathers' garments scattered about, extends to the top of the canvas.

Painted at Howth, Co. Dublin, in 1910. The two principal figures are of the artist's wife and eldest daughter.

*Height, 35½ inches; length, 57 inches.*

*Exhibited at the New English Art Club, London, Autumn 1910; and at the Walker Art Gallery, Liverpool, 1911, No. 1114.*

Mr. Orpen was a student of the Dublin School of Art at the age of twelve, and at the Slade School when nineteen. He exhibited at the New English Art Club in 1899, was elected an associate of the Royal Hibernian Academy in 1904, a full member in 1908, and to the Royal Academy in 1910. Orpen is one of the greatest forces in modern British art; his amazing technical facility, the rapidity with which he can seize upon and transfer to canvas the character of his sitter, and his astonishing dash, rank him among the greatest portrait painters of our time.

**T. AUSTEN BROWN, R.I., A.R.S.A.**

SCOTCH: 1859—

**247—BY THE RIVER**

Painted in 1905 at Beutin near Montreuil, Pas de Calais

(Canvas)

825

A LANDSCAPE painted in grays and browns, with river and trees on farther shore; a young woman in black dress, white apron and cross-over is walking toward the front and is looking at the spectator; she is carrying a little girl pick-a-back.

*Height, 50 $\frac{1}{4}$  inches; width, 40 inches.*

*Signed at the lower right.*

*Exhibited at the Société Royale des Beaux-Arts, Brussels, whence it was purchased by Mr. Hearn; and at the Lotos and Salmagundi Clubs, New York.*

This accomplished portrait painter and landscape artist is a member of a large number of art societies in England and on the European continent, and he has been awarded several gold and silver medals. He is an associate of the French Société Nationale des Beaux-Arts, and examples of his works are to be found in most of the leading public art galleries in Europe and elsewhere. He has been an exhibitor at the Royal Academy since 1885. Of late years he has found much of his inspiration in the neighborhood of Etaples, France.

*Hearn Cat no 79*







## HERBERT HUGHES-STANTON, A.R.A.

ENGLISH: 1870—

### 248—*PAS-DE-CALAIS*

(Canvas)

5 2 5

AN early summer view of a sandy clearing, with tall graceful trees and distant view of the sea; three figures seated around a tablecloth spread on the grass at left; blue sky.

*Height, 43½ inches; length, 62½ inches.*

*Signed, and dated 1908.*

*Exhibited at the Royal Academy, 1908.*

Mr. Hughes-Stanton is the son of an artist (William Hughes) and has been a constant exhibitor at the Royal Academy, the Salon and elsewhere in Europe since 1886, his awards including two gold medals. Two of his pictures are in the Luxembourg, and others are in public galleries in Manchester, Liverpool, Buenos Ayres, Florence, Barcelona, Sydney (New South Wales) and elsewhere. He was elected an associate of the Royal Academy in 1913. His favorite haunt is among the dunes of Calais, and most of his finest compositions are river and pastoral scenery in France.



DAVID YOUNG CAMERON, A.R.A.

SCOTCH: 1865—

249—*BEN LEDI*

Painted in 1910

(Canvas)

2050

A BROAD landscape with a winding river in the foreground, the mountain in the distance; houses and trees to right.

*Height, 27 inches; length, 40 inches.*

*Signed to left.*

This distinguished painter, who is also among the greatest etchers of our time, studied at the Glasgow Academy and at Edinburgh. His success was unusually rapid, and at an age when most artists are only beginning to be recognized, Cameron's pictures were to be found in public galleries throughout Europe as far as Budapest. He has received many awards, including gold medals in Paris and Dresden. His etched work is to be found in many private collections in the United States, where exhibitions of them have frequently been held, notably at the Grolier Club, New York, in 1908. He was elected to the Royal Academy in 1911.

EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

250--*SHIPPING*

(Canvas)

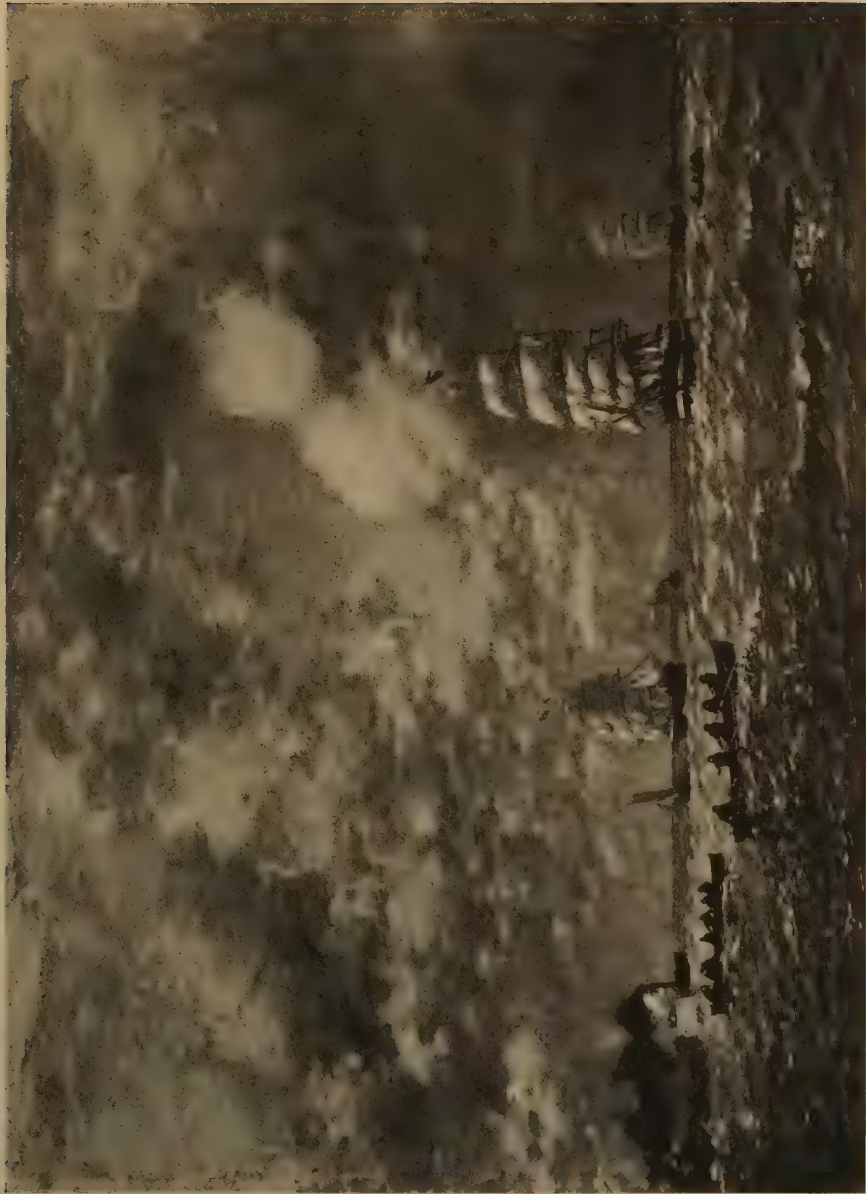
3300

VIEW on the French coast, with three large fully-rigged sailing vessels and other craft; two boats loaded with figures putting off from the pier-head, which is just seen to the left, and near which is a steam tug.

*Height, 46½ inches; length, 63 inches.*

*Signed at the lower left, and dated 1883.*

One of the leading marine painters of France during the nineteenth century, finding his chief inspiration in and around the ports of Normandy, Brittany and Holland. Rich in color and accurate in drawing, Boudin's works of recent years have become extremely popular with collectors.





## TOM E. MOSTYN

ENGLISH: 1864—

### 251—*THE GARDEN OF MEMORY*

(Canvas)

800

VIEW in a richly wooded garden with a rose-strewn path, and a stone garden seat with high pillars; a bit of blue sky is seen through the trees at the upper left.

*Height, 40 inches; length, 50 inches.*

*Signed at the lower left.*

*Exhibited at the Walker Art Gallery, Liverpool, 1911, No. 382.*

Mr. Mostyn studied under Professor Sir Hubert Von Herkomer, R.A., and from 1891 has been a regular exhibitor at the Royal Academy, London, and at the Paris Salon (where he received a medal). His works are to be found in many public galleries in England, such as Manchester, Liverpool, Newcastle, Cardiff, Bradford. This Monticelli-like picture is an admirable example of the artist's exuberant fancy and of his skill in the manipulation of colors.

## ANTON MAUVE

DUTCH: 1838—1888

### 252—*LANDSCAPE WITH CATTLE*

(Canvas)

5000

BROAD level plains, with a pool and cows drinking; shepherd girl and sheep to right; to left, windmill and cows pasturing; high sky of gray clouds.

*Height, 33 inches; length, 53 inches.*

*Signed at the lower right.*

A native of Zaandam and a pupil of Van Os, Mauve at an early stage in his career was recognized and appreciated as a master of harmonious colors. His delicate health probably explains the tone of sadness which prevails in many of his pictures. He was awarded several medals in Paris, Philadelphia, Antwerp and Vienna. In America, especially, has his genius been recognized.

The Garden of Memory 40 x 50 This is a purely imaginative work, dealing with the combination of rich colours to suggest romance. It has nothing to do with "The Garden of Peace" at the Walker Art Gallery, although it was exhibited there and also at the Gaiety in London.

## TOM E. MOSTYN

ENGLISH: 1864—

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(Canvas)

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## GUSTAVE COURBET

FRENCH: 1819—1877

### 253—*AN ALPINE TORRENT*

(Canvas)

1250 MOUNTAINOUS scenery with a valley and cascade to front; rocks on either side; snow-capped peaks in the distance and fir trees to right.

*Height, 39½ inches; length, 59 inches.*

*Signed, and dated '73.*

One of the most brilliant figures in French landscape painting of the nineteenth century and a pioneer of *plein-air* effects. A pupil of David d'Angers, but uninfluenced by any master, Courbet's landscapes are distinguished by their truth to nature and by their careful finish. Like all pioneers, his work was subjected to much adverse criticism, but his principles prevailed, and in 1870 one of his pictures was purchased for the Luxembourg Gallery. After the Franco-German War he exiled himself in Switzerland, where he painted this picture, and where he died.

## GENNARO BEFANI

FRENCH: CONTEMPORARY

### 254—*IN THE CHURCH*

(Canvas)

400 INTERIOR of a French church, showing altar of a chapel; light from a window at right; in foreground, full-length figure, advancing toward spectator, of a young woman in elaborate Sunday costume, including lace cap and pink apron. Two other woman, back of her, kneeling at altar railing.

This is probably the "Intérieur d'église (Bretagne)," exhibited at the Salon of 1910, No. 140.

*Height, 57½ inches; width, 38½ inches.*

*Signed, and dated 1910.*

*Exhibited at the Carnegie Institute, Pittsburgh.*

A native of Naples and a pupil of Palizzi, M. Befani is a naturalized Frenchman, and has been an exhibitor at the Salon for many years. He has there received a *mention honorable* and a medal.



## FERDINAND ROYBET

FRENCH: 1840—

### 255—*IDLE HOURS*

(Canvas)

2150

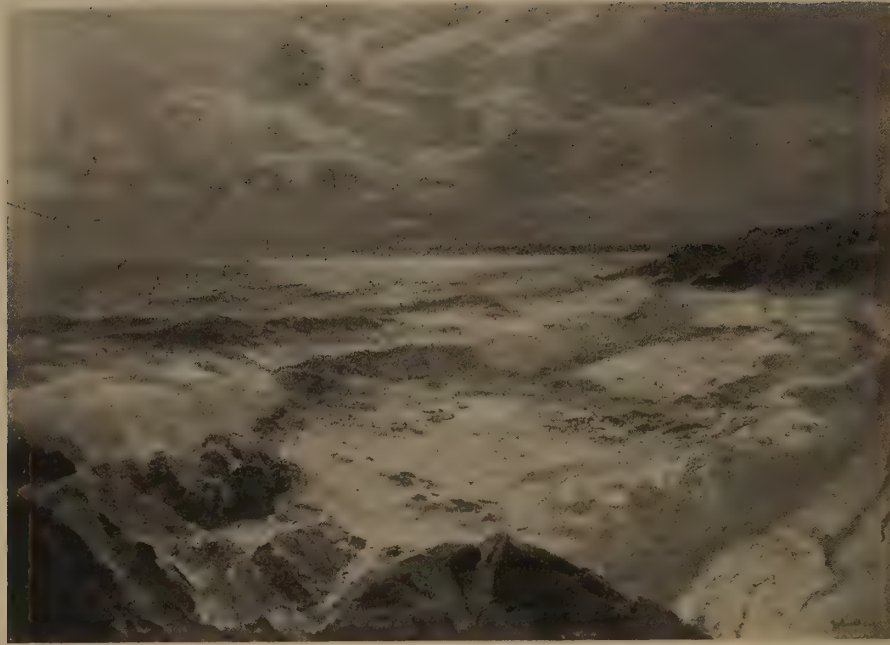
AN interior, with a negro girl, in many-colored costume, seated on a divan before a low inlaid Oriental table and holding a tambourine toward a stork; to right, a gold dish with flowers, and behind the stork a pink cushion; blue-tiled wall, with rug hanging at right.

*Height, 39 inches; length, 57 inches.*

*Signed at the lower left.*

A pupil of Vibert at the Ecole des Beaux-Arts at Lyons, Roybet settled in Paris about 1864 and began to exhibit at the Salon in 1865. He has been called "the modern Frans Hals." He painted cavaliers of the seventeenth century, their rich and picturesque costumes appealing to him just as strongly as the Algerian scenes in which also he is master. One of his earliest and most successful pictures, "Les Joueurs de Tric-trac," 1868, was bought by Mr. Vanderbilt.





**JULIUS OLSSON, A.R.A.**

ENGLISH: 1864—

**256—*SILVER NIGHT***

Painted at St. Ives, Cornwall, in 1911

(Canvas)

750

BROAD view of the ocean, with moonlight through clouds shining on the waves; in the foreground, masses of rocks; headland in the distance on the right.

*Height, 48 inches; length, 66 inches.*

*Signed at the lower right.*

*Exhibited at the Carnegie Institution, Pittsburgh, 1912.*

Mr. Olsson belongs to the St. Ives group of artists, and some of his best pictures have been inspired by scenes in and about that famous Cornish resort. He has been an exhibitor at the Royal Academy since 1890, and was elected an associate in 1914. He is member of other societies, British and foreign, and has been for many years a regular exhibitor at the Salon, Paris, where he obtained medals in 1908 and 1916 and where he is now *hors concours*. He is almost exclusively a seascape painter.



## THOMAS COUTURE

FRENCH: 1815—1879

### 257—*LOVE DRIVES THE WORLD*

(Canvas)

1600  
VIEW on the banks of the Seine, with a cavalcade of figures, headed by a youthful Bacchus, drawing a four-wheeled break containing a partly draped young woman holding a whip in her right hand, and an elderly peasant woman seated in the rear.

A sketch of this motive, with the title "Le Char de la Courtisane," was in the Barbédienne Sale in Paris in 1892. *lot 24, 1000 fr*

*Height, 59 inches; length, 84 inches.*

*Signed at left with initials, T. C.*

*From the D. W. Powers Collection, New York, January 20, 1899. \$3000*

Studied under Gros and Paul Delaroche, and obtained the second Grand Prix de Rome in 1837. He obtained numerous medals for his historical and other subjects, and among his more enduring works is his decoration of the Chapel of the Virgin in the Church of St. Eustache, Paris. Edward Manet was a pupil of Couture, and probably no greater artistic contrast could exist than the works and aims of these two artists.



## HAROLD SPEED

ENGLISH: CONTEMPORARY

### 258—ROSES AND CHINTZ

(CANVAS)

725

AN interior, with figures of two young ladies, in white dresses; the elder, with blue sash, seated on a divan and holding a straw hat, the younger, with mauve sash, standing at left before a white-curtained window; a glass of red roses on window sill, and chintz curtains to left and right.

*Height, 80½ inches; width, 62 inches.*

*Signed at the lower right, and dated 1908.*

*Exhibited at the Royal Academy, 1908, No. 447; at the Salon of the Société Nationale des Beaux-Arts, Paris, 1909, No. 1083; at the International Exhibition, Rome, 1911, No. 326; and at the Walker Art Gallery, Liverpool.*

*Reproduced in "Harper's Magazine," December, 1909, p. 137.*

Mr. Speed, who won the gold medal and traveling scholarship of the Royal Academy in 1893, has distinguished himself as a painter of portraits, notably that of King Edward VII, which appeared at the Royal Academy and also at the Salon. Many other celebrities have sat to him, whilst examples of his work are in many public galleries. He is a member of the French Société Nationale des Beaux-Arts and of various other art societies, and was awarded a gold medal at the Panama Exhibition, 1915.



## LOUIS NICOLAS CABAT

FRENCH: 1812—1893

### 259—*LANDSCAPE*

(Canvas)

175

LANDSCAPE, with a group of oak, pine and other trees, forming an arch under which two peasants and a donkey are passing on a road, and through which appear a valley and hills; sky of blue and clouds.

*Height, 50 inches; length, 70 inches.*

Cabat studied under Flers, and was a regular exhibitor at the Salon from 1833 till his death. He was for many years director of the Académie de France at Rome.

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

### 260—*MARINE*

(Canvas)

3100

THE wide expanse of the sea with white-crested waves rolling in in the foreground, seagulls on the wing to left, and sailing vessels on the horizon.

*Height, 39 inches; length, 79 inches.*

*Signed at the lower left, and dated 1876.*

The distinguished landscape painter, and one of the most accomplished and brilliant figures in the history of French art in the last century. Studied in Italy and in Paris under Paul Delaroche; he first exhibited at the Salon in 1838, and received many medals from 1848 to 1867. He is represented in most of the leading public art galleries throughout the world. Mr. Hearn's other fine examples rank among the finest of his latest period.



## TOM E. MOSTYN

ENGLISH: 1864—

### 261—*THE DOMAIN OF ARNHEIM*

(Canvas)

3000

VIEW from the valley, of the imaginary Castle of Arnheim, which occupies nearly the whole of the picture; stone steps and masses of trees to left.

Inspired by Edgar Allan Poe's story of the same title.

*Height, 69½ inches; length, 93 inches.*

*Signed at the lower left.*

*Exhibited at the Walker Art Gallery, Liverpool, 1911, No. 394, in the collective exhibits of Mr. Mostyn, under the general title, "Romance in Colour."*

Mr. Mostyn studied under Professor Sir Hubert Von Herkomer, R.A., and from 1891 has been a regular exhibitor at the Royal Academy, London, and at the Paris Salon (where he received a medal). His works are to be found in many public galleries in England, such as Manchester, Liverpool, Newcastle, Cardiff, Bradford. This Monticelli-like picture is an admirable example of the artist's exuberant fancy and of his skill in the manipulation of colors.



## NICHOLAS FECHIN

RUSSIAN: CONTEMPORARY

### 262—*BEARING OFF THE BRIDE*

(Canvas)

1500

THE subject of this picture is taken from the life of the "Tchermishes," who live in the north of Russia, principally in woods. Officially they are Orthodox, but at the same time they are idolaters. The following explanation of the picture has been supplied by the artist. No. 1 is the bride; in her hands she holds the holy image with which she was blessed; No. 3 is the bridegroom; he is seated like a coachman. No. 2 is the best man; he is always the nearest relative; he carries a towel, the work of the bride, and holds the horses while the bride mounts in the carriage, which will take her to the home of her husband. Nos. 4, 7, 8 are the maids of honor, who sing and dance while they accompany the bride to her new home; each holds a handkerchief. No. 6 is the drummer. No. 9 is a musician, who plays on a bladder of a cow. No. 5 is the father of the bride, who applauds and sings. All others are guests, spectators and passers-by.

After the nuptial benediction, the newly-married couple separate, each going to the paternal home, and it is only a week after that the husband comes to take his wife to his own home. The picture depicts the bearing off of the bride by the husband.

*Height, 73 inches; length, 111 inches.*

*Signed at the lower left.*



ADOLPHE MONTICELLI

FRENCH: 1824—1886

263—*THE TRIUMPH OF FLORA*

(Canvas)

450  
A LARGE group of densely packed figures of women in loose garments; Flora and her attendants on a car drawn by an ox, and near her a young Love carried on a bed of roses, and accompanied by numerous other children and women, forming a procession.

*Height, 129 inches; length, 134 inches.*

*Purchased from the artist by the late Daniel Cottier.*

*From the Cottier and Company Sale, New York, 1909.*

Born at Marseilles of Italian parents, a pupil of Raymond Aubert, and a friend of Diaz, and other painters of the Barbizon school, Monticelli was in some respects the most remarkable of them all. He was the most daring and brilliant colorist in the annals of art during the nineteenth century. Dying neglected and in great poverty, his works are now keenly sought after and realize prices which are constantly on the increase.

Q 133.655

# FOURTH EVENING'S SALE

THURSDAY, FEBRUARY 28, 1918

IN THE GRAND BALLROOM OF

## THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.00 O'CLOCK

Catalogue Nos. 264 to 360, inclusive

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### ITALIAN SCHOOL

#### 264—*PORTRAIT OF A LADY*

(Panel)

150

SMALL bust of a lady, in profile, looking to the left; pink dress embroidered with gold, crimson corsage with white over shoulder, white headdress; golden hair falling over her back, gold necklace with pearl pendants.

Inscribed: "La Belle Laure vivoit en 1541."

A label on the back of the picture suggests that the personage is Vittoria Colonna, who was Marchesa di Pescara (1490—1547).

*Height, 7¾ inches; width, 6 inches.*

*From the Robert Hoe Collection, New York, 1911.*

### JOHN CONSTABLE, R.A.

(ATTRIBUTED TO)

ENGLISH: 1776—1837

#### 265—*VIEW IN NORFOLK*

*Very doubtful*

(Panel)

80

AN undulating landscape with a view of distant hills; autumnal tinted trees to left; figures in the foreground and in the distance. Sky of pale blue with gray and white clouds.

*Height, 9¾ inches; length, 14 inches.*





## JOHN RATHBONE

ENGLISH: 1750—1807

### 266—*FORD CASTLE, NORTHUMBERLAND*

(Panel)

160

VIEW taken from Haddon Heights overlooking Flodden Field. The Castle in the middle distance surrounded by trees, a range of hills in the background; in the foreground, at left, the edge of a hill with two figures. Sky of clouds and blue.

*Height, 8 inches; length, 12 inches.*

Rathbone was an excellent landscape painter and was known as "The Manchester Wilson." He was chiefly self-taught; among his friends was George Morland, who sometimes painted the figures in Rathbone's landscapes. He exhibited at the Royal Academy from 1785 till 1807. Ford Castle was until recent years the English seat of the Marquess of Waterford.

*Bot. for Wallis Dec 10, 1897.*

*Hearn cat no 67*



## JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

### 267—*DEDHAM MILL, SUFFOLK*

(Panel)

VIEW of a river, with a man fishing; the mill house, with trees, is seen to the left; a group of trees to right.

6160

*Height, 8½ inches; length, 13 inches.*

*Formerly the property of Miss Ella N. Constable, daughter of the artist.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery at Suffolk and at Hampstead Heath, London.

*Hearn Cat 12 40*



## JAN BREUGHEL

DUTCH: 1568—1625

### 268—*NYMPHS SURPRISED*

(Copper Panel)

270

A VALLEY and a stream, with numerous female figures, nude and partly draped, in and around the water, surprised by a party of huntsmen seen approaching in the distance; deer fleeing to the left, a high bank and trees to the right.

*Height, 8¾ inches; length, 11½ inches.*

“Velvet” Breughel was born at Brussels and became celebrated when quite young for his flower pictures, but afterwards developed into a landscape artist, into which he introduced small figures. He was highly esteemed in his day, and his works are now much sought after. He painted many pictures in collaboration with Rubens and other artists.



## JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

### 269—*THE VALLEY FARM*

(Panel)

2000

A GLADE with tall overhanging trees; to left, a farmhouse, with steps leading down to a shallow pool with boat and cows; another cow in the distance; a glimpse of clouded sky at upper left.

*Height, 13 inches; length, 16¼ inches.*

*From the collection of Mrs. Machison (née Constable, 1895).*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Not for August, 1895*

*Hearn cat 186, 41*





## AERT VAN DER NEER

DUTCH: 1604—1677

### 270—*MOONLIGHT*

(Panel)

375

MOONLIGHT view on a river, with numerous sailing boats and figures to left; a windmill amidst a group of houses and trees to right; in the foreground, at left, the bank with a man in a boat.

*Height, 11 $\frac{3}{4}$  inches; length, 16 inches.*

## JOHN SELL COTMAN

ENGLISH: 1782—1842

### 271—*THE TEMPEST*

(Canvas)

275

A SEA of storm-tossed waves, with two rigged vessels heaving over in the wind, and a third, with numerous figures and sails furled, to left.

*Height, 18 inches; length, 28 $\frac{1}{2}$  inches.*

*Exhibited at Messrs. Dowdeswells' Galleries, London, in 1892.*

*The Bazaar 21 Dec. 1892  
Sunday Sun (?) 18 Dec. 1892  
Hearn Cat no 51*



## ADRIAEN VAN OSTADE

DUTCH: 1610—1685

### 272—*THE VILLAGE INN*

(Panel)

INTERIOR of a village inn, with numerous figures seated and standing around a large open fireplace, smoking, drinking and conversing; to left, a woman holding a child, and in the foreground a man seated with his back to the spectator, on a three-legged chair, is holding up a clay pipe in his right hand.

*Height, 14½ inches; length, 18 inches.*

*Signed.*

Born at Haarlem, and studied under Frans Hals, but influenced chiefly by Adriaen Brouwer, a fellow pupil. One of the most popular and perhaps the most prolific painters of Dutch peasant life.



WILLIAM HAMILTON, R.A.

ENGLISH: 1751—1801

273—*SHAKESPEAREAN SCENE*

(Copper Panel)

325

INTERIOR, with five small whole-length figures in fancy costumes; in the center is seated a lady in white dress and pink cloak who is looking up at a gentleman who holds her left hand; to left two ladies, with a page boy holding the blue train of one of the figures; Corinthian pillar to right, red curtain to left.

*Oval: Height, 10½ inches; length, 13 inches.*

Born in Chelsea of Scotch parentage, Hamilton lived for some years in Rome, where he studied art. He was a constant exhibitor at the Royal Academy, to which he was elected in 1784, from 1774 to the year of his death, chiefly of historical pictures. He contributed several works to Boydell's Shakespeare, and similar publications. Many of his pictures of domestic and rural life had an enormous vogue in their engraved form.

Lot 61

Hearn cat no 72



WILLIAM HAMILTON, R.A.

ENGLISH: 1751—1801

274—*SHAKESPEAREAN SCENE*

(Copper Panel)

GROUP of eight small whole-length figures; in the center two grief-stricken females in robes of yellow and of white are embracing; to the right, a man in red and green dress and hat with feathers; to the left, an old man in pink and blue draperies, two women, and in the background two men, one in armor.

*Oval: Height, 10½ inches; length, 13 inches.*

Born in Chelsea of Scotch parentage, Hamilton lived for some years in Rome, where he studied art. He was a constant exhibitor at the Royal Academy, to which he was elected in 1784, from 1774 to the year of his death, chiefly of historical pictures. He contributed several works to Boydell's Shakespeare, and similar publications. Many of his pictures of domestic and rural life had an enormous vogue in their engraved form.

*Heaven Sent 1776*





## DAVID TENIERS THE YOUNGER

FLEMISH: 1610—1694

### 275—*THE KERMESSE*

(Panel)

250

GROUP of seventeen or eighteen peasants, some feasting and others standing in conversation outside a village inn; to right, a man playing a hurdy-gurdy, to the strains of which a man and woman are dancing; distant view of church spire and other buildings; sky of gray clouds.

*Height, 14½ inches; length, 18 inches.*

*Signed with initials.*

Son and pupil of David Teniers the Elder, and born in Antwerp, he was Dean of the Guild of St. Luke in 1644-5. The Governor of the Low Countries, Archduke Leopold William, appointed him his painter and Director of his Gallery at Brussels, furthering his interests in every way. He helped to found the Academy of Fine Arts at Antwerp, and is one of the prolific painters of the annals of Dutch art, excelling particularly in his transcripts of peasant life.



## RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

### 276—*THE COURT OF FRANCIS I*

(Millboard)

150

A GROUP of seven gaily dressed men and women with the king seated to left, in white dress, looking intently at a paper or some volume which is spread on his lap; a balcony with figures at right, and a building with Corinthian columns in the distance.

*Height, 14 inches; length, 16 inches.*

Bonington was one of the most forceful figures in art during his brief career. While his technique was French, his feeling was English. He studied at the Ecole des Beaux-Arts in Paris, but his art was chiefly influenced by Constable, and, like him, he was a brilliant impressionist, and together they may be regarded as the founders of the Barbizon School. While he has never been a "neglected" artist, it is only within the last half century that his greatness as an artist has been fully recognized. Examples of his work are in many public galleries in Europe and America, the finest of all being at Hartford House, where there are thirty-four examples. Bonington paid a long visit to Venice in 1824.

NICOLAS BERNARD LÉPICIÉ

FRENCH: 1735—1784

277—*INNOCENCE*

(Canvas)

1650

HEAD and shoulders of a golden-haired child directed to right, head turned and looking at spectator; brown-pink dress and gray collar.

*Height, 16 inches; width, 13 inches.*

Son of the famous engraver and a pupil of Carle van Loo, N. B. Lépicie has been happily ranked by Charles Blanc as forming a link between the sentimental Greuze and the naïf Chardin. For three-quarters of a century Lépicie was unjustly neglected by collectors, but since his discovery by the Goncourts his works have been much sought after, and now realize considerable prices.





## JACOPO PALMA IL VECCHIO

(ASCRIBED TO)

### 278—*MADONNA AND CHILD*

(Canvas)

275

SMALL half-length of the Virgin, seated to front, in red and blue draperies with white headdress which falls over her shoulders; the Infant, slightly draped, standing on a ledge and leaning against His mother; distant landscape seen through a balcony to the left.

*Height, 16½ inches; width, 14½ inches.*

## FRANCISCO ZURBARÁN

SPANISH: 1598—1662

### 279—*ST. CATHERINE*

(Canvas)

100

YOUTHFUL head, inclined to left and looking at the spectator, brown dress, slight crown across forehead.

*Height, 18½ inches; width, 14½ inches.*

## BONIFAZIO

### 280—*ST. AGATHA*

(Canvas)

150

SMALL three-quarter length of youthful saint, seated in a landscape, and reading from an open book held with both hands; gray dress with short sleeves trimmed with white, scarlet cloak over right shoulder and lap; fair hair and halo.

St. Agatha, the Patron Saint of Malta and Cathania, also protectress against fire and disease of the breast, is usually represented with a palm in one hand and a salver in the other.

*Height, 24½ inches; width, 15½ inches.*

## BARTHOLOMEUS BRUYN

GERMAN: Circa 1493—1566

### 281—*PORTRAIT OF A LADY*

850

SMALL half-length of a lady to front, in dark dress with red sleeves edged with white, white, pointed collar, plain white headdress; hands joined and holding a red carnation; two rings on each index finger.

*Height, 17 inches; width, 13½ inches.*

A native of Cologne and said to have been a pupil of the artist known as the "Master of the Death of the Virgin." His works are for the most part in public galleries.

## FRENCH SCHOOL

EIGHTEENTH CENTURY

### 282—*PORTRAIT OF A LADY*

100

SMALL bust of a lady directed to left, white low dress trimmed with blue ribbon; pearl earrings and necklace; blond hair, lightly powdered.

*Height, 19½ inches; width, 16 inches.*  
*postee*  
*Hearn cat no 90*

## SIR THOMAS LAWRENCE, P.R.A.

(SCHOOL OF)

200

### 283—*MISS BARRON (MRS. RAMSAY)*

HEAD and shoulders, to front; brown low dress and mantle; auburn hair in ringlets, two red roses over forehead; broad-brimmed hat with white ostrich feathers; gold necklace with pendant.

This may be the portrait of Miss Barron which Joseph Clover exhibited at the Royal Academy of 1838, No. 271.

*Height, 21¼ inches; width, 17¼ inches.*

*Ex Academy 2 Design, NY 1895*

*Hearn cat no 23*

## PIERRE MIGNARD

FRENCH: 1610—1695

### 284—*ANNE OF AUSTRIA*

(Canvas)

350

SMALL three-quarter figure of a lady, seated in a landscape; old-gold patterned low dress with short sleeves trimmed with white lace, jewels at corsage and on sleeves; scarlet cloak over shoulder and lap; left arm resting on a pedestal; powdered hair; sculptured vase to right; an avenue with columns and a statue to the left.

*Height, 20 inches; width, 17 inches.*

Mignard was born at Troyes, studied in Paris and elsewhere, and went to Rome in 1635, where he remained for over twenty years. He painted three successive Popes, Urban VIII, Innocent X and Alexander VII, and obtained a great reputation. He returned to Paris on or about 1657, and was patronized by Anne of Austria. He painted several portraits of Louis XIV and of other members of the Royal Family. Anne of Austria (1601-1666) was the elder daughter of Philip III of Spain and married Louis XIII in 1615; after her husband's death in 1643 she acted as Regent during the minority of her son, Louis XIV; her favoritism for Cardinal Mazarin brought about the trouble of the Fronde. She was also painted by Rubens and many other artists.





SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

285—*PORTRAIT OF A GENTLEMAN*

(Canvas)

450

HALF figure of a young gentleman, head directed to left; scarlet coat, white neckerchief, black broad-brimmed hat; right hand holding porte-crayon.

This is said to be of the artist himself, but it differs from all other recorded portraits. *absurd*.

*Height, 25½ inches; width, 20½ inches.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis, painting portraits of all the principal figures. At the establishment under Royal Patronage of the Royal Academy, he was elected its first President; the honorary degree of D.C.L. was conferred upon him by the University of Oxford in 1773, and in this year also he was elected mayor of his native town of Plympton. The record of his work forms the subject of four large volumes by Meyers A. Graves and W. V. Cronin.

*Reynolds' Port. A. 5*



JOHANN ZOFFANY, R.A.

GERMAN-ENGLISH: 1733—1810

286—*PORTRAIT OF A GENTLEMAN*

(Canvas)

200

BUST of a young man, seated to front, looking to left; dark red coat, yellow waistcoat, white stock, gray wig.

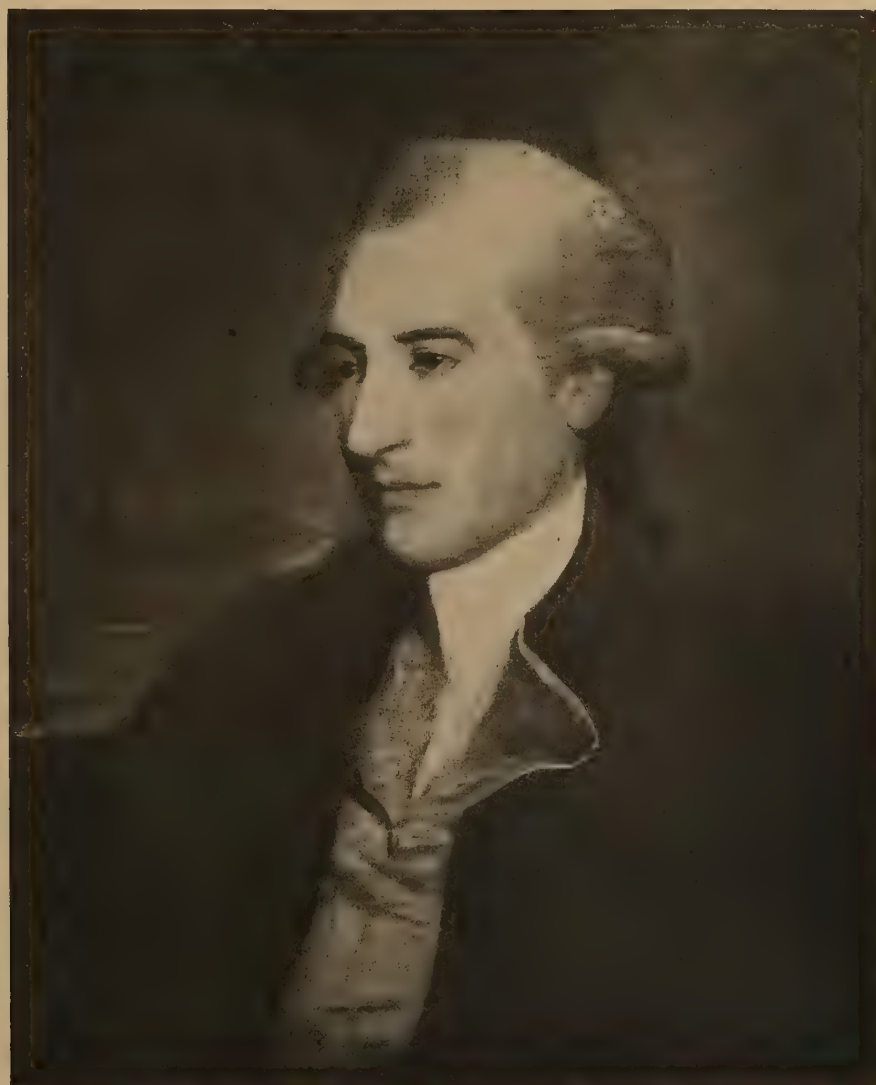
The above portrait, which came from Meyers <sup>Man's</sup> Tootis, is said to represent Ozias Humphrey, R.A. (1742-1810), the miniature painter, but it does not in the least resemble him as handed down to us in Romney's well-known portrait.

*Height, 26 inches; width, 20½ inches.*

Zoffany (born Zauffely) was a native of Ratisbon, and lived in Italy for twelve years studying and practising art. He came to England in 1758, and became a Foundation member of the Royal Academy ten years later. He painted portraits of many of the famous men and women, particularly actors and actresses, of his time, as well as a group of the Royal family.

*From Tootis*

*Hearn Cat. No 19*





## GEORGE HENRY HARLOW

ENGLISH: 1787—1819

### 287—*HEAD OF A CHILD*

175 HEAD and shoulders of a child with curly golden hair, looking upwards; golden robes thrown around shoulders; green background.

*Height, 21½ inches; width, 16½ inches.*

Harlow would probably have been one of the greatest figures in English art of the first half of the nineteenth century, had he been spared. As it was, he accomplished much in his short career. He studied under Sir Thomas Lawrence for about eighteen months, and more nearly approached his style than any other artist. He first exhibited at the Royal Academy in 1804 and continued to do so until 1818. His most famous picture was "The Court for the Trial of Queen Katherine" (with portraits of the Kemble family).

## CORNELIS JANSSENS

DUTCH: Circa 1593—1664

### 288—*JANE, DAUGHTER OF HENRY SKIPWITH*

280

BUST in an oval of a middle-aged lady, in black low dress embroidered with gold lines; broad white muslin collar at back of neck; dark hair, pearl necklace and earrings.

*Height, 26 inches; width, 20½ inches.*

Very little is known concerning Janssens, but he was in England from about 1618 till 1648, where he was patronized by James I and where for many years he was in great demand as a portrait painter, his sitters including members of the Royal family and the nobility. In quality his work varies considerably.

## ISAAC POCOCK

ENGLISH: 1782—1835

### 289—*PORTRAIT OF A LADY*

(Canvas)

175

HALF figure, in oval, of a young lady, in white low dress and fichu, blue sash, powdered curly hair falling over shoulders; large broad-brimmed hat trimmed with white feathers.

*Height, 29½ inches; width, 24½ inches.*

## ROBERT EDGE PINE

ENGLISH: 1730—1788

### 290—*PORTRAIT OF DAVID GARRICK*

(Canvas)

BUST to front, dark blue coat, with white rolling collar, holding open volume labeled in red at top of page "Macbeth"; gray wig.

A version of the engraved portrait in the National Portrait Gallery, London, which is 35 by 28 inches.

*Height, 27 $\frac{3}{4}$  inches; width, 23 inches.*

A native of London and an exhibitor at the Royal Academy from 1772 to 1784, Pine settled in the United States, dying at Philadelphia, Pennsylvania, in November, 1788.

## JOHN VAN GOYEN

(ASCRIBED TO)

DUTCH: 1596—1666

### 291—*LANDSCAPE*

(Panel)

FLAT landscape with cottages, trees and figures to left; tall trees and other houses, and a man walking to right; in the distance the spire of a church; sky of pale gray-blue with cloud masses in upper part.

*Height, 14 $\frac{1}{2}$  inches; length, 21 $\frac{1}{2}$  inches.*

*Collection Dowdeswell-Blakeslee, New York, 1904.*

## JAN WYNANTS (or WIJNANTS)

DUTCH: Circa 1615—1679

### 292—*A STORMY DAY*

(Panel)

VIEW over an undulating country with a group of branching trees to left; a road, with man and woman struggling against the wind, followed by a boy and dog; sky of light gray clouds.

*Height, 15 $\frac{3}{4}$  inches; length, 19 inches.*

A native of Haarlem and one of the founders of the great Dutch seventeenth century school of landscape painters. He especially excelled in road scenes with sandy banks, and in painting fallen trees covered with moss and other vegetation. His brilliant and highly finished pictures are much in demand with collectors.

*Sig. with initials*

*Hearn Cat No 66 as by JAO Connor*

*This is illustrated as lot 146*



## THOMAS BARKER OF BATH

ENGLISH: 1769—1847

### 293—ON THE HEIGHTS, LOOKING TOWARD THE WELSH COAST

(Canvas)

VIEW on the heights looking toward the Welsh coast, with figures and two donkeys resting to right, and trees to left; a house is seen in the middle distance and hills in the background. Sky of clouds and blue.

*Height, 12½ inches; length, 17½ inches.*

Barker painted many scenes in Wales, the country of his birth, chiefly during the earlier years of his career. He was especially fond of introducing donkeys into his sketches of rural life, and these are painted with the warm reddish color so strikingly reminiscent of Gainsborough.

*Heaven Cat No 53*



## SOLOMON VAN RUYSDAEL

DUTCH: DIED IN 1670

### 294—*LANDSCAPE WITH FIGURES*

(Panel)

HILLOCKS at left, with a roadway between two trees leading to a cottage, to which a gentleman on a gray horse and another figure are traveling; on either side of the road is a group of figures; in the distance to the right a city, with a cathedral.

*Height, 18 inches; length, 26 inches.*

Uncle of the more famous Jacob and also a native of Haarlem, Solomon Van Ruysdael achieved great success in his views of Dutch landscapes and rivers. Except that in 1648 he was Dean of the Haarlem Corporation, very little is known of the details of his career.





## THOMAS BARKER OF BATH

ENGLISH: 1769—1847

### 295—*LANDSCAPE AND CATTLE*

(Canvas)

175

HIGH ground with a group of cows near and around a tree in the foreground to right; overlooking a broad valley.

*Height, 18 inches; length, 22 $\frac{3}{4}$  inches.*

Thomas Barker, known as "Barker of Bath," ranks with Gainsborough and Morland as a landscape painter, the last survivor of the early English school of landscape painting. He was an occasional exhibitor at the Royal Academy from 1791 to 1829, but more particularly at the British Institution, where, from 1807 to the year of his death, he exhibited ninety-seven works. Many of his pictures, among them the most popular of all, "The Woodman," were engraved.

*Hearn Cat no 54*



## JOHN BERNAY CROME

ENGLISH: 1793—1842

### 296—*MOONLIGHT ON A RIVER*

(Canvas)

350

MOONLIGHT view on the Yare, showing the river with shore at right; a bridge in the distance, numerous sailing craft moored and beached, windmills in center and at left, and houses to right; moon rising at left in clouded sky.

*Height, 18 inches; length, 24 inches.*

The son of "Old Crome," whose style he followed, but of whom he was by no means an imitator. His moonlight scenes on the Yare and elsewhere are admirably executed. He occasionally exhibited at the Royal Academy from 1811 until his death.

*Hearn Cat. no 59*



## DAVID TENIERS THE YOUNGER

FLEMISH: 1610—1694

### 297—*A PLACE OF TOMBS*

(Panel)

A DENSE forest with a long vista of tombstones, vaults, carved figures and other memorials of the dead; figures in the foreground and distance; through an opening on the right a castle is seen.

*Height, 16 inches; length, 23 inches.*

Son and pupil of David Teniers the Elder, and born in Antwerp, he was Dean of the Guild of St. Luke in 1644-5. The Governor of the Low Countries, Archduke Leopold William, appointed him his painter and Director of his Gallery at Brussels, furthering his interests in every way. He helped to found the Academy of Fine Arts at Antwerp, and is one of the prolific painters of the annals of Dutch art, excelling particularly in his transcript of peasant life.



JAN FRANS VAN BLOEMEN  
(called ORIZONTE)

FLEMISH: 1662—1740

298—*ITALIAN LANDSCAPE*

(Canvas)

225-

VIEW over a wide expanse of country; in the foreground, trees on either side, with figures conversing; in the middle distance, castles and other buildings and mountains. Blue sky with clouds.

*Height, 20 inches; length, 29 inches.*

*From Lord Charlemont's Collection.*

Born at Antwerp but lived nearly all his life in Italy, where he was called "Orizonte" on account of the beauty and delicacy with which he painted the distances in his landscapes. In general character and coloring his pictures suggest Gaspar Poussin. He painted a great number of canvases, and was extremely facile; he is well represented in many European galleries.





FRENCH SCHOOL

EIGHTEENTH CENTURY

299—*PORTRAIT OF A LADY*

(Pastel)

30

Bust of a young lady in low gray dress edged with white; powdered hair with curls on either side. Gray background.

*Heimel no. 200*

*Height, 18 inches; width, 15 inches.*



## FRENCH SCHOOL

EIGHTEENTH CENTURY

### 300—*PORTRAIT OF A LADY*

(Pastel)

HALF figure of a young lady, seated; low blue dress with white lace and short sleeves, pink shawl over her left shoulder; pearl earrings, necklace and bracelets, powdered hair with pearl and blue ornaments.

*Oval: Height, 28 $\frac{3}{4}$  inches; width, 23 inches.*

*Learn Col. 1791*

## WILLIAM DOBSON

ENGLISH: 1610—1646

### 301—ABRAHAM COWLEY, THE POET

(Canvas)

275

BUST of the poet as a middle-aged man, directed to right, looking at the spectator; dark dress, white collar almost covered by his long brown hair.

Abraham Cowley (1618-1667) was both a poet and naturalist. At the age of fifteen he published a volume entitled "Poetical Blossoms"; he went to France with Queen Henrietta Maria, and was one of the earliest members of the Royal Society. There are numerous portraits of him, the best known being that as a young man by Mary Beale now in the National Portrait Gallery, London.

*Height, 30 inches; width, 25 inches.*

*From the collection of George Wilder, Esq., of Stansted Park, Sussex.*

A pupil of Robert Peake, a portrait painter and picture dealer, Dobson learned much by copying pictures by Titian and Van Dyck, the latter of whom took an interest in his advancement. After Van Dyck's death Dobson was appointed Serjeant-Painter to Charles I. He painted many portraits and historical subjects with considerable taste and success.

994 BV. 19 May 11 ~~now~~ lot 13, 115 fs (a.w).

## DUTCH SCHOOL

### 302—MOTHER AND CHILD

(Canvas)

300

A YOUNG woman in half length to right, in dark dress embroidered with two rows of gold, large white gaufered collar and white lace cap. Her child to left, in dark dress, white apron, collar and hat with red feather; red neck ribbon with red cross pendant.

*Height, 24½ inches; length, 29½ inches.*

*From an anonymous sale Christie's 28/6/11 lot 113*

## PIETER CORNELISZ VAN SLINGELANDT

DUTCH: 1640—1691

### 303—*AN INTERIOR*

(Panel)

125

INTERIOR of a Dutch shop, with numerous copper and other kitchen utensils, and a seated figure of a woman in blue and white dress, in conversation with an older man and woman who are standing beside her; two children and a dog in the doorway to right.

*Height, 19 inches; length, 22 inches.*

A native of Leyden and a pupil of Gerard Dou, whose style he closely followed. His most famous portrait group is that of the Meerman family, now in the Louvre, and on which he is said to have been occupied for three years, but it is as a painter of domestic scenes that he is best known.

## BONIFAZIO

### 304—*MADONNA AND CHILD*

275

SMALL half-figure of the Madonna seated, in red and blue draperies, nursing the sleeping Child, who holds a cross and is seated on His mother's lap.

*Height, 28 $\frac{3}{4}$  inches; width, 22 $\frac{1}{2}$  inches.*

*From a Russian collection, circa 1798.*

The name of Bonifazio applies to three members of the same family of Verona, concerning whose separate identities and work much confusion and uncertainty still exist. The most important member of the family was influenced by Giorgione and Titian and died in 1504. This and another picture by Bonifazio in Mr. Hearn's Collection are probably by a later member of the family.

## REMBRANDT

(ATTRIBUTED TO)

DUTCH: Circa 1606—1669

### 305—*TOBIAS AND THE ANGEL*

325

THE youthful Tobias seated to right and leaning forward; behind him is an angel in white, with outstretched wings, his hand on Tobias's shoulder. White tints mellowed by age.

*Height, 30 inches; width, 25 inches.*

*From the Rath Collection, Budapest.*



**MATTEO DA SIENA (MATTEO DI GIOVANNI)**

ITALIAN: 1435—1495

**306—*MADONNA AND CHILD***

3200

(Panel, arched top)

HALF figure of the Virgin with golden hair, in white robe embroidered with gold, the dark green head-mantle edged with gold falling over her shoulders and across her lap; the partly draped Infant sitting upright on her lap to left; youthful angels to right and left behind the group; blue background.

*Height, 27½ inches; width, 17½ inches.*

*Purchased from Messrs. Dowdeswell, London.*

Son of a tinman and believed to have worked very early in collaboration with Piero della Francesca. He ranks as one of the foremost painters in Sienese art. His work is fairly well represented in European public and private collections, but examples rarely occur in the open market.



## JEAN BAPTISTE VANLOO

FRENCH: 1684—1745

### 307—*PORTRAIT OF A GENTLEMAN*

250

(Canvas)

HALF length of a young man, in black dress with white sleeves trimmed with red and black, white collar edged with lace; right hand at chest; long blond hair, slight mustache.

*Height, 30 inches; width, 25 inches.*

*Exhibited at the Academy of Design, 1895.*

In spite of his Dutch surname, Vanloo was French by birth and training. He was born at Aix in Provence, and after acquiring local fame and making a tour in Italy, he settled in Paris in 1719, becoming a member of the French Academy in 1740. He was for a time in England, where he painted the portraits of many celebrities, including Colley Cibber.





SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

308—*THE AGE OF INNOCENCE*

(Canvas)

4700

WHOLE-LENGTH figure of a little girl with bare feet seated in the open, looking to right, in yellowish-pink dress, hands lightly clasped to breast, brown hair with pink ribbon.

A version of the picture painted in 1788, presented to the National Gallery by Robert Vernon in 1847; described in Graves and Cronin's "Reynolds," pp. 1129-1130.

*Height, 31 inches; width, 25 inches.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis, painting portraits of all the principal figures. At the establishment under Royal Patronage of the Royal Academy, he was elected its first President; the honorary degree of D.C.L. was conferred upon him by the University of Oxford in 1773, and in this year also he was elected mayor of his native town of Plympton. The record of his work forms the subject of four large volumes by Meyers A. Graves and W. V. Cronin.

*Ham cat no. 10*



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

309—*PORTRAIT OF A LADY*

(Canvas)

900

HALF-LENGTH figure of a young woman, seated; white low dress with short sleeves, blue and ermine cloak; long slightly powdered hair, plait falling over her left shoulder, bound with pearls; pearls at waist; left elbow resting on table, index finger against face.

*Height, 30 inches; width, 25 inches.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis, painting portraits of all the principal figures. At the establishment under Royal Patronage of the Royal Academy, he was elected its first President; the honorary degree of D.C.L. was conferred upon him by the University of Oxford in 1773, and in this year also he was elected mayor of his native town of Plympton. The record of his work forms the subject of four large volumes by Meyers A. Graves and W. V. Cronin.

*Hearn Cat No. 11*





## LOUIS TOCQUÉ

FRENCH: 1696—1772

### 310—*MADemoisELLE CARPENTIER*

(Canvas)

375

HALF figure of a lady, seated; blue velvet dress with jeweled fasteners and embroidered with gold, red cloak across shoulders, powdered hair.

*Height, 31¾ inches; width, 25½ inches.*

## ISAAC POCOCK

ENGLISH: 1782—1835

### 311—*PORTRAIT OF LADY ELIZABETH COMPTON*

(Canvas)

225

HEAD and shoulders of a young lady, to front, in black low dress and white fichu, powdered hair dressed high, with white turban-like head-dress.

*Height, 29½ inches; width, 24½ inches.*

Son of the marine painter, Nicholas Pocock, and a pupil of George Romney and Sir William Beechey, Isaac Pocock was awarded a prize of one hundred pounds in 1807 by the British Institution for his "Murder of St. Thomas à Becket." He regularly exhibited at the Royal Academy from 1808 to 1818, and at the British Institution from 1806 to 1817, and also at the Liverpool Academy, of which he was a member. He had considerable success as a portrait painter, in which the influence of Romney was often pronounced.

## HENRI PIERRE DANLOUX

FRENCH: 1753—1809

### 312—*BARONESS DE TRUSSEL*

(Canvas)

200 HALF figure, looking at spectator; dark low dress trimmed with lace, white, fluted fichu; powdered hair, large-brimmed black velvet hat with white ribbon; right hand holding pink rose and other flowers, landscape background.

*Height, 28¾ inches; width, 23½ inches.*

A pupil of J. B. Lépicié and Vien, Danloux lived for ten years in England after the outbreak of the French Revolution. He executed portraits in chalk as well as in oils, one of his first being the whole-length of the Abbé Delile at Versailles. He exhibited at the Royal Academy from 1792 until 1800 and after that at the Salon.

66 A W. But did not go through a sale

### SIR THOMAS LAWRENCE, P.R.A.

(SCHOOL OF)

### 313—*PORTRAIT OF A LADY*

(Canvas)

425

HEAD and shoulders to front, green low dress with white sleeves, brown cloak at back, a fold held by her left hand; dark curly hair, pearl earrings and three-row pearl necklace.

*Height, 30 inches; width, 25 inches.*



## GEORGE VINCENT

ENGLISH: 1796—1836

### 314—*LANDSCAPE*

(Canvas)

*Good*

525

VIEW of a well-wooded landscape in early autumn; in the forepart, a pool with cows drinking, two boys on the right bank, a woman in red cloak walking toward a cornfield to the left; distant hills, gray clouds.

*Height, 25 inches; length, 30 inches.*

A native of Norwich and a pupil of John Crome, Vincent began to exhibit at the age of fifteen, was hung at the Royal Academy, London, from 1814 to 1823, and at the British Institution almost regularly from 1815 to 1831. He painted a few scenes in and near London, but his chief sources of inspiration were in Norfolk, and more particularly Norwich.

*Christies no owned.*



## JOHAN GEORG STUHR

GERMAN: 1640—1720

### 315—*MARINE*

(Canvas)

A BAY with mountainous shores, at right; large vessels and other sailing craft; in the foreground to left are three figures, one of whom is pointing; great masses of white and gray clouds in a blue sky.

*Height, 20½ inches; length, 27½ inches.*

A landscape, marine and historical painter, a native of Hamburg, who painted in the style of certain Dutch artists. Scarcely anything appears to be known of his career, and very few of his pictures have come down to us.



SIR JOSHUA REYNOLDS, P.R.A.

(SCHOOL OF)

ENGLISH: 1723—1792

316—MR. HILLYARD

(Canvas)

325  
HALF-LENGTH of a young gentleman, to front, looking to right; dark blue open coat, yellow waistcoat, white ruffs, right hand resting on top of column; brown hair; landscape background.

Height, 30 inches; width, 25 inches.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

317—LADY MACKENZIE

Good

475  
BUST of a lady about thirty years of age to front, looking to right; in <sup>white</sup> low dress, gold chain at waist with pendant; brown hair, small gold earrings; red curtain to right.

Height, 30 inches; width, 24 inches.

Lawrence at an early age gave proofs of his talent for art; his first great success was the whole-length of Miss Farren (Countess of Derby), which was exhibited at the Royal Academy of 1790. In 1892 he was appointed painter-in-ordinary to the King, and in 1819 succeeded Benjamin West as President of the Royal Academy. For forty years he painted nearly all the rank and talent of Great Britain, and honors were conferred upon him by many European art academies. He ranks as the greatest portrait painter of England during the first quarter of the last century.

118 AW. = 6 March 1905 ( ) in Run

FRANÇOIS HUBERT DROUAIS

(ATTRIBUTED TO)

FRENCH: 1727—1775

318—*PORTRAIT OF A LADY*

(Canvas)

225  
HALF-LENGTH of a young lady. The head in three-quarters to right; black cape over crimson gown, lace sleeves, right hand touching curtain, at right; black hair, lace cap.

*Height, 35½ inches; width, 27½ inches.*

ANTOINE VESTIER

(ATTRIBUTED TO)

FRENCH: 1740—1824

319—*PORTRAIT OF A LADY*

(Canvas)

275  
HALF length of a lady, seated, in blue velvet low dress elaborately patterned with flowers and leaves and trimmed with lace; red and gold cloak across her shoulders; powdered hair, brown broad-brimmed hat.

*Height, 30½ inches; width, 24½ inches.*



## CLAUDIO COELLO

SPANISH: *Circa* 1621—1693

### 320—*PORTRAIT OF A LADY*

(Canvas)

1150

BUST of a beautiful young lady, in yellow dress elaborately garnished with precious stones, and a two-row pearl rope necklace of gold and precious stones with pendant; gaufered white lace collar; fair hair; green plush cap with pearl and other ornaments and white rosette.

*Height, 26 $\frac{1}{4}$  inches; width, 20 $\frac{3}{4}$  inches.*

Born at Madrid of Portuguese parents, and pupil of Francisco Rizi, he was greatly influenced by studying the works of Titian, Rubens and Van Dyck in the Royal collection at Madrid. He was appointed painter to Philip IV, and executed a large number of portraits and historical subjects, his greatest work being the "Adoration of the Miraculous Host" in the Escorial, which occupied him seven years.



## SPANISH SCHOOL

### 321—*PORTRAIT OF A LADY*

(Canvas)

228-

**HALF-LENGTH** figure of a lady, in elaborate patterned and embroidered white dress and scarlet cloak; pearl rope held by left hand, pearl necklace and earrings; large jeweled pendant at neck; wearing tiara and veil; pen held in right hand.

*Height, 33 inches; width, 27 inches.*

*From the Robert Hoe Collection, New York, February, 1911, No. 108.*



## PIERRE MIGNARD

FRENCH: 1610—1695

### 322—*PORTRAIT OF A LADY*

(Canvas)

875  
HALF figure of a young lady seated, looking at the spectator; mauve low dress edged with blue, jewel brooch at center of corsage, purple velvet cloak around shoulders and arms; black hair with jewel ornament; red curtain to left.

*Height, 35 inches; width, 28 inches.*

Mignard was born at Troyes, studied in Paris and elsewhere, and went to Rome in 1635, where he remained for over twenty years. He painted three successive Popes, Urban VIII, Innocent X and Alexander VII, and obtained a great reputation. He returned to Paris in or about 1657, and was patronized by Anne of Austria. He painted several portraits of Louis XIV and of other members of the Royal Family. Anne of Austria (1601-1666) was the elder daughter of Philip III of Spain and married Louis XIII in 1615; after her husband's death in 1643 she acted as Regent during the minority of her son, Louis XIV; her favoritism for Cardinal Mazarin brought about the trouble of the Fronde. She was also painted by Rubens and many other artists.

*Christie's auction record*



LOUIS TOCQUÉ

(ATTRIBUTED TO?)

FRENCH: 1696—1772

323—LOUIS XIV

200

HALF-LENGTH of a gentleman, the head in three-quarters view to right; wearing high curled wig and armor; blue velvet and ermine cloak, broad blue ribbon across the chest.

*L. Elgin 1886-7 (2076) Height, 33 inches; width, 26 inches.*

*? 7th Sale 7/6/07, lot 128, 80 ps (medium)*

CORNELIS JANSSENS

DUTCH: Circa 1593—1664

225

324—BARON COVENTRY, LORD CHANCELLOR OF  
ENGLAND

(Canvas)

BUST of middle-aged man in dark dress with the insignia of the Lord Chancellorship; elaborate white circular ruff, dark hair, short beard and mustache.

Thomas Coventry (1578-1640) was the son of an eminent lawyer who became chief Justice of the Common Pleas. The son, following the profession of his father, was appointed Attorney-General in 1621 and four years later was advanced to the office of Lord Keeper of the Seal and created Baron Coventry.

Another portrait by Janssens is in the National Portrait Gallery, London.

*Height, 31 inches; width, 25 inches.*

Very little is known concerning Janssens, but he was in England from about 1618 till 1648, where he was patronized by James I and where for many years he was in great demand as a portrait painter, his sitters including members of the Royal family and the nobility. In quality his work varies considerably.

*Christie's ...*

## JAN VERSPRONCK

DUTCH: 1597—1662

### 325—*PORTRAIT OF A GENTLEMAN*

(Canvas)

350  
THREE-QUARTER length of a gentleman, seated, directed to right and looking down to left; crimson tunic with black fur-lined cloak, white lace collar and cuffs; brown hair and beard; right arm resting on ledge.

*Height, 36 inches; width, 28 inches.*

Born in Haarlem. A pupil of his father, Cornelis Engelszon Verspronck, and Frans Hals, he excelled in portraits and shooting subjects.

? Bot 1511 1722

## SEBASTIANO RICCI

ITALIAN: 1662—1734

### 326—*THE ASCENSION*

(Canvas)

250  
A TIEPOLO-LIKE group of eight figures. Christ in blue robes, holding a cross and accompanied by angels, is ascending; below figures are seen kneeling on a parapet, on the steps of which is a dead recumbent nude figure; a bronze figure to right with cross and carrying keys and a wine cup.

*Height, 35 inches; width, 27 inches.*

Born at Belluno, and studied under Cervelli at Venice and in Rome; worked at Vienna and also in England, where he painted the chapel at Bulstrode for the Duke of Portland, the hall of Burlington House and the Altarpiece in the Chelsea Hospital. Several examples of his work are at Hampton Court.





# GIROLAMO DA SANTA CROCE

SIXTEENTH CENTURY

## 327—*MADONNA, CHILD AND SAINT*

(Panel)

HALF-LENGTH figure of the Virgin to left, in gold-embroidered dark red and blue draperies, white headdress and golden hair; the nude Child on her lap, a small book of prayers in her right hand; female saint to right in green and red dress and golden hair, holding a red-covered volume; landscape background of mountains and sky.

*Height, 23 $\frac{1}{4}$  inches; length, 26 inches.*

Very few biographical facts are known concerning this artist. He is said to have been a pupil of Bellini and to have worked in Venice from 1520 to 1549. Very few of his works have come down to us, apart from those in public galleries in Europe.



## FLEMISH SCHOOL

*Circa 1510*

### 328—*ESTHER AND KING AHASUERUS*

(Panel)

3500

MEDIEVAL buildings at the porchway of the palace. The king, seated under a Gothic canopy, in golden brown robe with ermine trimmings, is extending his scepter toward Esther, who is in a red gown and brown mantle, the train held by two of her three female attendants and who is kneeling before the king. On the platform of the throne stands a bearded courtier, his hand on his dagger, and others are in the background; two guards are seen to the right.

*Height, 39 inches; width, 39 inches (square).*

*From the Robert Hoe Collection, New York, February 17, 1911, No. 112. \$7 25*

## ITALIAN SCHOOL

(Probably a copy by Sassoferrato) *after the original by Sassoferrato*

### 329—*THE FLIGHT INTO EGYPT*

(Canvas)

350

THE repose of the Holy Family. The Virgin in red and blue robes, seated in a landscape, and in the act of dipping up a bowl of water from a spring by her side; the Infant, with drapery, to right, kneeling and holding a branch of cherries toward St. Joseph, who is leaning toward the Child; to right, partly harnessed, a donkey; distant view of hills.

*Height, 37½ inches; width, 28½ inches.*

*Chas. E. Spencer 1897.*





SIR ANTHONY VAN DYCK

(ASCRIBED TO)

ENGLISH: 1599—1641

330—*MADONNA AND CHILD*

(Canvas)

475

THE Madonna in pink and blue draperies, seated, her long fair hair flowing over her shoulders; the Infant on her lap in white swaddling clothes, one end of the drapery being held by her right hand.

*Height, 37½ inches; width, 26 inches.*



## DUTCH SCHOOL

### 331—*PORTRAIT OF A GENTLEMAN*

(*Pendant to No. 332*)

(Panel)

625  
THREE-QUARTER length, standing to front, dark dress with puffed breeches, white gauftered collar; closely cropped red hair, mustache and goatee beard; gloves in left hand, right hand on open ledger headed "Laus Deo Anno 1613."

Coat-of-arms to right; inscribed to left "Ætatis suae 26, anno 1613." The pendant of No. 332 and both probably painted at the time of their marriage.

*Height, 42 inches; width, 29 inches.*

*Repainted*





DUTCH SCHOOL

332—*PORTRAIT OF A LADY*

(*Pendant to No. 331*)

(Panel)

625  
THREE-QUARTER length of a young lady, standing to front, in black, patterned dress, white gauffered collar, white lace cap and cuffs; pearl earrings; left hand on arm of chair, rings on fingers, right hand holding red-covered prayer book.

Coat-of-arms or monogram to left; inscribed to right "Ætatis suae 19, anno 1613."

*Height, 42 inches; width, 29 inches.*

*Heerm Cat No. 143.*



## HENRI GASCAR

FRENCH: 1635—1701

### 333—*PORTRAIT OF A GIRL*

(Canvas)

375 WHOLE-LENGTH portrait of a fair-haired young girl, in red dress embroidered with gold, walking to left on a terrace and holding a basket of flowers; landscape background.

*Height, 34 inches; length, 51 inches.*

A native of Paris, Gascar lived for many years in England, where he was patronized by the Duchess of Portsmouth and acquired a considerable fortune. He left England in 1680 and died in Rome.

## FRANS POURBUS THE ELDER

FLEMISH: Circa 1545—1581

### 150 334—*PRINCE HENRY, AFTERWARD HENRY VIII (?)*

(Canvas)

SMALL whole-length of a boy to front; dark dress embroidered with gold, white collar and cuffs edged with red, black shoes with red ribbons; brown hair, large broad-brimmed hat held in right hand.

The inscription has apparently been added long after the picture was painted, and in any case it does not represent the Prince, who died before Pourbus was born.

*Height, 42½ inches; width, 29½ inches.*

Born at Bruges and studied at Antwerp under Francis de Vriendt, he was admitted as free master into the Guild of St. Luke in 1569. He excelled in portraits and religious subjects.

## FRANS POURBUS THE YOUNGER

FLEMISH: 1569—1622

### 335—*PORTRAIT OF A LADY*

(Canvas)

500

THREE-QUARTER figure of a lady of quality; dark dress embroidered with gold and silver designs, high white lace collar and reflexed cuffs; brown hair with pearl band and jeweled ornament, pearl earrings and two-row necklace, right hand holding a hand mirror with chain.

*Height, 44½ inches; width, 34½ inches.*

Son of Frans Pourbus the Elder and admitted free master into the Guild of St. Luke at Antwerp. He was appointed Court Painter to the Court at Mantua, and in 1609 accompanied Eleanor of Mantua to Paris, where he settled and where he became painter to her sister, Queen Marie de Médicis.

## JOHN RUSSELL, R.A.

(PERIOD OF)

ENGLISH: 1744—1806

200

### 336—*SCENE FROM AN OLD PLAY*

(Canvas)

WHOLE-LENGTH figure of a disconsolate female, in white and with narrow blue shawl and blue slippers, reclining in the open on red cushions; long fair hair falling over shoulders; landscape and water to left.

*Height, 47 inches; width, 39½ inches.*

*Perhaps Ophelia*



## JACOPO PALMA IL VECCHIO

ITALIAN: 1480—1528

### 337—*MADONNA AND CHILD*

375

(Panel)

WHOLE-LENGTH seated figure of the Virgin in pink and green robes; left arm supporting the nude seated Child, who is reaching forward toward a small prayer book held up in His mother's right hand; a cross on the floor to left, and mountain peaks in distance.

*Height, 43 inches; width, 33½ inches.*

Born near Bergamo and settling in Venice, Palma il Vecchio, like "all painters born in the Bergamask province, his art preserved forever a story character of provincialism which distinguished him at once from the inborn Venetians." But his sense of coloring places him in the rank of Titian and Giorgione. He painted a few portraits, but his greatest achievement were the altarpieces and the Madonnas, of which he painted a great number.



## ITALIAN SCHOOL

### 338—*THE MARRIAGE OF ST. CATHERINE*

(Canvas)

625

THE Madonna in red and dark blue robes, seated, holding the Infant, in white, to her breast with her right hand; to the right is the youthful St. Catherine, kneeling and holding forth her hand for the Child to place the ring on her finger; the elderly St. Joseph, to left, is intently regarding the group, his head resting on his right hand.

*Height, 47 inches; width, 39 inches.*

*Spanish type of Virgin, reminiscent of El Greco*





JOHN RUSSELL, R.A.

(PERIOD OF)

ENGLISH: 1744—1806

339—*PORTRAIT OF A CHILD*

(Canvas)

200

SMALL whole-length figure of a little girl, standing in a landscape, in pink dress and white pinafore, the latter held up with left hand and containing a bunch of flowers; white bonnet with pink ribbon.

*Height, 42 inches; width, 24½ inches.*

PANTOJA DE LA CRUZ

SPANISH: 1551—1609

340—*PORTRAIT OF AN AUSTRIAN PRINCESS*

250

(Canvas)

THREE-QUARTER length of a young lady, standing, directed slightly to left; dark dress with gold embroidered buttons and white lace cuffs, white muslin neck ruffle with large red ruby pendant; fair hair with close-fitting yellow cap; right hand gloved and holding the other glove and a handkerchief, left hand resting on green frame.

*Height, 40 inches; width, 31½ inches.*

A pupil of Alfonso Sanchez Coello, and one of the most eminent portrait and historical painters of the Spanish School. Court painter to Philip II and Philip III families, he painted portraits.

*from the Coll of Herr V. Nerves*

FRANCISCO COLLANTES

SPANISH: 1599—1656

341—*LANDSCAPE AND FIGURES*

350  
A CASTLE, on an eminence, and figures, at the left; a valley beyond, with a mountain peak; at the right, a tree; sky of clouds and blue.

*Height, 17 inches; length, 52 inches.*

PHILIPPE JACQUES DE LOUTHERBOURG,  
R.A.

1740—1812

342—*CATTLE AND LANDSCAPE*

*nice picture*

Painted in 1771

(Canvas)

725  
LANDSCAPE, with a pool near which is a group of three white and one red cows. A milkmaid with her pails in right center; trees to right.

*Height, 37 inches; length, 49½ inches.*

Born at Fulda in Hesse Nassau, but trained in Paris, De Louthembourg became a very successful and popular landscape painter, was elected to the French Academy of Painting in 1768 and afterward Court Painter to the King. He settled in London in 1771 and ten years later became a full member of the Royal Academy. In England also his varied talents were fully recognized and appreciated, and he painted pictures commemorating the naval and military victories of the time, as well as various historical and biblical subjects.

344 BV. 11 March 1911 lot 89, 3680 (T. P.)

## RICHARD WILSON, R.A.

ENGLISH: 1714—1782

### 343—*VILLA OF MÆCENAS, TIVOLI*

(Canvas)

350

THE Villa occupies the center, and other buildings, cypress trees and tower are seen to the right; various figures are in the foreground, with hills and trees to the left.

S/ Wilson repeated this subject many times, one of the most important being now in the National Gallery, London. Another (perhaps the present one) was in the Arthur Anderson (of Edinburgh) Sale at Christie's on July 3, 1908, 100*fs* (Two*ts*)

*Height, 48 inches; length, 56 inches.*

A native of Wales, and a pupil of Thomas Wright, Wilson began life as a portrait painter, but after a long stay in Italy, when he received encouragement from Vernet, the French artist, developed into a landscape painter. He settled in England in 1755, and was one of the Foundation members of the Royal Academy in 1768. He ranks among the greater landscapists in the early history of British art.

## DUTCH SCHOOL

325

### 344—*PORTRAIT OF A LADY*

(Canvas)

THREE-QUARTER length of a young lady, seated in an armchair; red low dress, embroidered with silver, garnished with pearls and trimmed with white lace; white lace cuffs and collar, narrow ribbon necklet with jeweled pendant, two-row pearl necklace, pearl earrings; brown hair with jeweled band.

*Height, 44½ inches; width, 38½ inches.*

## JOHN VANDERBANCK

ENGLISH: Circa 1694—1739

### 345—*PORTRAIT OF A LORD MAYOR OF LONDON*

150

THREE-QUARTER-LENGTH seated figure of an elderly gentleman, in official robes embroidered with gold; left hand holding a scroll, right hand resting on arm of chair, which is covered by part of robe; gray wig; green curtain above.

*Height, 50 inches; width, 40 inches.*

7/

Vanderbanck, who was born in England, where he died, had a considerable vogue as a portrait painter, and many celebrities sat to him, Sir Isaac Newton among others. The younger Faber engraved twenty of his portraits of men and women, and six others were engraved by G. White.

## CORREGGIO (ANTONIO ALLEGRI)

(Copy by Battanio)

ITALIAN: 1494—1534

300

### 346—*THE MAGDALENE*

RECLINING female figure in white drapery and blue cloak, long golden hair flowing over shoulders, hands clasped, looking intently at a large open volume at right.

*Height, 44 inches; width, 37½ inches.*

## PAOLO VERONESE

(ASCRIBED TO)

ITALIAN: 1528—1588

### 347—*REBECCA AT THE WELL*

225

GROUP of numerous male and female figures, in classical robes, at a well, all looking intently at an old man kneeling and gesturing; behind him are seen horses and a youth with jewel box.

*Height, 39½ inches; length, 51¾ inches.*





SIR PETER PAUL RUBENS

(ASCRIBED TO)

1577—1640

1650

348—*ST. PETER RECEIVING THE KEYS*

*FROM CHRIST*

(Canvas)

FOUR half-length figures; to right, Christ in red robes; his right hand uplifted; to left, St. Peter in red and green robes, holding up two large keys; in the center are two other elderly bearded apostles.

*Height, 35 inches; width, 31½ inches.*

## SPANISH SCHOOL

### 349—*PORTRAIT OF A LADY*

(Canvas)

110

NEARLY whole-length portrait of a young lady, standing, in low black dress embroidered with gold and trimmed with white lace, yellow and red skirt of which a fold is held with fan in her left hand; pearl and jet centerpiece at corsage, pearl necklace and bracelets, white mantilla; red curtain to right and left.

*Height, 56 inches; width, 37½ inches.*

## LOUIS TOCQUE

(ASCRIBED TO)

FRENCH: 1696—1772

### 350—*PORTRAIT OF A LADY*

(Canvas)

1600

NEARLY whole-length of a young lady, seated, in yellowish dress almost entirely covered with designs of flowers and leaves in colors, corsage edged with white lace, a pendant of green emerald and pearls at center, short sleeves trimmed with white lace, fan in right hand; powdered hair with white feather and jewel.

*Height, 50 inches; width, 39½ inches.*

## JOHANNES VERMEER OF DELFT

DUTCH: 1632—1675

### 351—*THE HOUSE OF THE PROCURESS*

(Canvas)

250

COPY of the picture at Dresden.

*Height, 57 inches; width, 51 inches.*



## ANTONIO DEL CASTILLO Y SAAVEDRA

SPANISH: 1603—1667

### 352—*PLAITING THE CROWN OF THORNS*

200

(Canvas)

AN interior, with figures of two women seated. The one to right in red, holding a green cushion partly covered by white linen and apparently sewing or lace making, a table with flowers and two white pigeons on the floor. To the left the other, in yellow gray dress, is making a crown of thorns, and has pricked her finger, which she is intently examining; in the background a table with books.

*Height, 59 inches; length, 80½ inches.*

The son of Agustin del Castillo, under whom he studied, and a pupil of Zurbarán, most of his works are in the Cathedral at Cordova (where he was born and where he died), and very few are in private collections or have occurred in the open market.

*cf. Zurbarán at Cleveland - Is it this?*

## SPANISH SCHOOL

### 353—*MADONNA AND CHILD*

(Canvas)

1250

THE Madonna seated under a tree to left, in red and blue draperies, brown drapery around head and shoulders; she is handing a bunch of white grapes to the Child, who is in a gray gown and is wearing sandals; her left arm on His shoulder.

*Height, 55 $\frac{3}{4}$  inches; width, 42 $\frac{1}{2}$  inches.*

## GIOVANNI BATTISTA SALVI (called IL SASSOFERRATO)

ITALIAN: 1605—1685

### 354—*VIRGIN AND CHILD*

850

(Canvas)

HALF figure of the Virgin seated with head to left, in pink gown and blue cloak, white turban-like headdress, the ends of which fall on her right shoulder; she is gazing at a globe around which a serpent is encircled; the nude golden-haired Infant seated on her lap and looking to right; landscape to left.

*Height, 41 inches; width, 29 inches.*

*Purchased from Messrs. Cottier & Co., New York.*

A pupil of his father Tarquinio Salvi, and influenced chiefly by the Carracci. He spent the greater part of his life in Rome, producing altarpieces and Madonnas, and making copies of the older masters.



VENETIAN SCHOOL

355—*TWO SENATORS*

Probably a portion of a larger picture

(Canvas)

125  
THE whole-length figures of two elderly men, standing, one facing to front with long gray beard and brown robe, right hand on breast; the other in dark red costume and with long brown beard, holding a staff and seen in profile; marble pillar to right; green wall at left.

*Height, 61½ inches; width, 28½ inches.*



## GÉRARD DE LAIRESSE

DUTCH: 1640—1711

### 356—*SACRIFICE TO DIANA*

(Canvas)

175-

A SCENE with attributes of the chase and numerous figures in Oriental and classical robes; the central figure a priest at a fire sacrificing; a temple, with a whole-length sculptured figure of Diana to the right, trees, a mountain and sky at left.

*Height, 60 inches; length, 76 inches.*

Born at Liège, the son of an artist, de Lairese at a very early age was a successful painter, and had as patrons the Electors of Cologne and Brandenburg. He was a poetical painter, with a wide knowledge of classical and historical annals.

## SIR GODFREY KNELLER

ENGLISH: 1646—1723

### 357—*GEORGE THE SECOND*

(Canvas)

150

WHOLE-LENGTH, middle-aged with wig, in Court robes with blue velvet and ermine cloak and chain pendant of the Order of St. George; left hand holding scepter and resting on table with red cover, at right, where are the king's crown and regalia.

*Height, 85½ inches; width, 51½ inches.*

**GASPARD DUGHET**  
**(called GASPARD POUSSIN)**

FRENCH: 1613—1675

358—*LANDSCAPE*

(Canvas)

550  
A MAJESTIC landscape with a valley in the center in which are numerous figures in classical costumes, among them a man playing a harp; to left, high-peaked hills with winding roadway and buildings; to right, trees and the reclining figure of a man; masses of white clouds in sky at right, blue at the left.

*Height, 61½ inches; length, 90 inches.*

*From the collection of Lady Hortright, June, 1907.*

Born in Rome of French parents, and influenced by Nicolas Poussin and Claude Lorrain. His facility for painting was so great that he could paint a large picture in a day. Nearly all his subjects are scenes in and around Rome.

**DON DIEGO RODRIGUEZ DE SILVA Y**  
**VELASQUEZ**

100  
SPANISH: 1599—1660

359—*THE MAIDS OF HONOR*

COPY, by Juan Molina Daza, of the celebrated picture in the Prado, at Madrid.

*Height, 79 inches; width, 66½ inches.*





REV. JOHN THOMSON OF DUDDINGSTON

1050

SCOTCH: 1778—1840

360—*THE STAG HUNT*

(Canvas)

A SCENE in the wilds of Scotland with a castle on a high hill in left center surrounded by trees; in the right foreground, the huntsman and dogs are seen attacking the stag, at bay in the lake, with antlers lowered.

*Height, 71 inches; length, 94 inches.*

A well-known Scotch landscape painter, influenced by Claude le Lorrain and Poussin. An amateur artist, and a constant exhibitor of Scottish scenes in Edinburgh, he was elected an honorary member of the Scottish Academy. There are several examples of his work in the National Gallery at Edinburgh.

£ 48,710



**FIFTH AND LAST EVENING'S SALE**

**FRIDAY, MARCH 1, 1918**

**IN THE GRAND BALLROOM OF  
THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREET**

**BEGINNING AT 8.00 O'CLOCK**

**Catalogue Nos. 361 to 452, inclusive**



## FRANCESCO GUARDI

ITALIAN: 1712—1793

### 361—*LANDSCAPE*

(Panel)

525 A LANDSCAPE comprising the banks of a river, with rolling country and figures; to right, tall trees. Sky of gray and blue.

*Height, 9 $\frac{1}{4}$  inches; width, 6 $\frac{1}{2}$  inches.*

*Bought by the late owner in Rome in 1886.*

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.

*From the Galleria Justinian.*





## ADRIAEN VAN DE VELDE

DUTCH: 1636—1672

### 362—*WINTER AMUSEMENTS*

(Panel)

500

FROZEN river scene, with numerous figures skating and sleighing; to the left, three trees, and houses; to the right, a booth or tent on the ice.

*Height, 14½ inches; length, 20 inches.*

Son of William Van de Velde the Elder; born and died at Amsterdam. He studied under his father, Jan Wynants and Philip Wouverman, but much of his fame rests on the figures which he painted in the landscapes of his contemporaries, such as Hobbema.



## AERT VAN DER NEER

DUTCH: 1604—1677

### 363—*SCENE IN HOLLAND*

(Panel)

150

NIGHT view of Dutch towns on the two banks of a river on which are small sailing craft, ferry and other boats with figures; in the foreground a roadway with three figures and a dog close to the water; in the distance, to left, houses and the effect of a fire, and on the right, houses with candle light effects in the windows.

*Height, 14½ inches; length, 16¾ inches.*

*Exhibit for an English sale cat., lot 231*

*Heaven cat no 60*



**JAN BREUGHEL AND  
SIR PETER PAUL RUBENS**

FLEMISH: 1568—1625

FLEMISH: 1577—1640

**364—*LANDSCAPE AND FIGURES***

(Panel)

A RICH landscape, with a mother in pink and blue draperies seated in a meadow beneath a tree, nursing a nude child, and surrounded by three other nude children; in the foreground a basket of flowers; beyond, a lake and mountain.

Probably a small version of a larger work. The landscape by Breughel and the figures by Rubens.

*Height, 10 inches; length, 15¼ inches.*



## FRANCESCO GUARDI

ITALIAN: 1712—1793

### 365—*RUINS AND FIGURES*

750

OUTSKIRTS of a town, with ruins of a high porchway to left, and other buildings in the background and in the distance to right; in the center of the foreground is a figure of a man in red, and other figures are seen further away; sky of clouds and blue.

*Height, 13 inches; length, 20 inches.*

*G. A. Simonson, "Francesco Guardi," 1904, p. 93, No. 176.*

*Purchased from Thomas McLean, London.*

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.





# RICHARD WILSON, R.A.

ENGLISH: 1714—1782

## 366—*ITALIAN LANDSCAPE*

(Canvas)

LANDSCAPE, with a hill capped by a square tower in the distance to the right; a lake, with the ruins of stone buildings on the further side; in the foreground three men are conversing, and near them are two large blocks of stone; trees to right and left; pale blue sky with white clouds.

*Height, 16 inches; length, 21 inches.*

A native of Wales, and a pupil of Thomas Wright, Wilson began life as a portrait painter, but after a long stay in Italy, when he received encouragement from Vernet, the French artist, developed into a landscape painter. He settled in England in 1755, and was one of the Foundation members of the Royal Academy in 1768. He ranks among the greater landscapists in the early history of British art.

*Heaven Cut no 37*



## JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

### 367—*THE WAGGON*

(Canvas)

5250

LANDSCAPE, with river in the foreground, and water-mill, cottage and figure to left; a cart and driver to right, and in the distance a church with steeple. Sky of gray clouds with blue at upper right.

*Height, 13 inches; length, 19½ inches.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Hearn cat no 42*

## GEORGE MORLAND

ENGLISH: 1763—1804

### 368—NOONDAY REST

(Panel)

1850

Two carters in conversation, under an overhanging tree, one mounted on a bay horse, the other man seated on the ground, holding a mug in his right hand, near whom is a partly harnessed white horse; a dog in left foreground.

*Signed and dated 1795.*

*Mentioned in Ralph Richardson's "George Morland's Pictures," 1897, p. 27, and in Dr. G. C. Williamson's "George Morland," 1904, p. 116.*

*Height, 19 inches; width, 17 inches.*

The son and grandson of artists, George Morland was cradled in an artist's atmosphere, and began to exhibit at the Royal Academy when fifteen years of age. The amount of work which he accomplished in about a quarter of a century was enormous, seeing that during much of the time he was either on drinking bouts or in hiding from his creditors. His scenes of rural life have a vividness and character which render them *sui generis*, and their popularity with collectors has never waned during the last hundred years.

*Heaven Cat No 47*

*? Rest for labour end of T. Burke, 1800*







JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

369—*LANDSCAPE IN SUFFOLK*

(Panel)

2000

A BROAD view of an undulating and well-wooded stretch of the country in summer time, with cattle grazing on the slopes, at right, and a bridge over a shallow ditch in the foreground.

Height, 13 $\frac{3}{4}$  inches; length, 21 inches.

Signed. K 2.

*From the collections of W. J. B. Chamberlin, of High Holborn and New Bond Street, London; and Wynn Ellis. It has been authenticated by the artist's son Colonel Constable.*

*Purchased from M. Sedelmeyer of Paris.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Heaven Cat no 38*



## RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

370—*VENICE*

Painted about 1824

(Panel)

VIEW of the Grand Canal, with houses on the left, anchored barges and boats in the distance; a landing stage with steps and houses on the right; blue sky with white clouds.

*Height, 13 inches; length, 18 inches.*

Bonington was one of the most forceful figures in art during his brief career. While his technique was French, his feeling was English. He studied at the Ecole des Beaux-Arts in Paris, but his art was chiefly influenced by Constable, and, like him, he was a brilliant impressionist, and together they may be regarded as the founders of the Barbizon School. While he has never been a "neglected" artist, it is only within the last half century that his greatness as an artist has been fully recognized. Examples of his work are in many public galleries in Europe and America, the finest of all being at Hartford House, where there are thirty-four examples. Bonington paid a long visit to Venice in 1824.

*Not for Muehlen*



## THOMAS BARKER OF BATH

ENGLISH: 1769—1847

### 371—*LANDSCAPE WITH SHEEP AND SHEPHERD*

(Canvas)

LANDSCAPE, with trees at left and sheep in foreground; a shepherd boy seated near the ruins of buildings to right; sky of blue with gray clouds in upper part. *Evening effect*

Height, 14 inches; length, 17½ inches.

Engraved in "The Connoisseur," February, 1905, p. 77.

Thomas Barker, known as "Barker of Bath," ranks with Gainsborough and Morland as a landscape painter, the last survivor of the early English school of landscape painting. He was an occasional exhibitor at the Royal Academy from 1791 to 1829, but more particularly at the British Institution, where, from 1807 to the year of his death, he exhibited ninety-seven works. Many of his pictures, among them the most popular of all, "The Woodman," were engraved.

*Graphic March 3, 1894* *Surprising and sombre little picture*  
*Heaven Cat no 52*





## GEORGE MORLAND

ENGLISH: 1763—1804

### 372—*BLISSFUL PIGS*

(Canvas)

450

PIGSTYE, with two pigs in the straw; an overturned tub at left.

Height, 10 inches; length, 12 $\frac{1}{4}$  inches.

Signed and dated 1791.

From the collection of the Countess of Strafford. ? Nov 1892 Lot 172.

Mentioned in Ralph Richardson's "George Morland's Pictures," 1897, p. 27,  
and in Dr. G. C. Williamson's "George Morland," 1904, p. 116.

The son and grandson of artists, George Morland was cradled in an artist's atmosphere, and began to exhibit at the Royal Academy when fifteen years of age. The amount of work which he accomplished in about a quarter of a century was enormous, seeing that during much of the time he was either on drinking bouts or in hiding from his creditors. His scenes of rural life have a vividness and character which render them *sui generis*, and their popularity with collectors has never waned during the last hundred years.

Hearn Cat no 50



## FRANCOIS CLOUET

(ASCRIBED TO)

FRENCH: *Circa* 1516—1572

### 373—*CHARLES, SON OF FRANÇOIS I*

2 2 5

(Panel)

SMALL bust of a youth to front, half length, seated; gray tunic, black embroidered cloak, flat black cap with white feather, brown hair; arms resting on ledge, gloves in right hand.

Charles Duke of Orleans (1522—1545), of whom the above picture is said to be a portrait, was the son of François I and brother of Henri II. On the death of the Dauphin François, Charles succeeded him in the title. In the Morgan Collection is a miniature of him by Corneille de Lyon, 1545.

*Height, 7½ inches; width, 6½ inches.*

Born at Tours, a member of a Flemish family of artists, Clouet succeeded his father as Court Painter in France, and for many years he painted most of the leading celebrities and eminent personages in that country. His portraits are full of accuracy and truth and rank him as the greatest artist of his time.



## GERARD DOU

DUTCH: 1613—1675

### 374—*PORTRAIT OF A YOUTH*

(Panel)

900

SMALL head and shoulders of a youth directed to right, black coat and steel armor collar, black cap, long brown hair falling over ears and shoulders.

This is claimed to be a portrait of the artist, but if so it must be by another, as it is extremely improbable that Dou could paint a work of this quality in his early youth. Dou was born at Leyden and began life as an engraver, and studied painting under Rembrandt, whose influence is less marked in Dou's works than in those of any other of his pupils. His superb little pictures are masterpieces of concentrated workmanship.

*Height, 6 inches; width, 4 $\frac{3}{4}$  inches.*

*From the collection of J. de Murrietta, Marquis de Santurce.*

*Exhibited at the National Academy of Design, New York, 1895.*







## RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

### 375—*CHILDREN ON THE SANDS*

(Panel)

450

SCENE at low tide on the French coast, with children seated on the sands, in left center; a sailing vessel beached, behind them; other figures and a headland, at left; in the distance to right, cart and horses.

Probably one of the artist's many views of the coast near Boulogne.

*Height, 10 inches; length, 14½ inches.*

Bonington was one of the most forceful figures in art during his brief career. While his technique was French, his feeling was English. He studied at the Ecole des Beaux-Arts in Paris, but his art was chiefly influenced by Constable, and, like him, he was a brilliant impressionist, and together they may be regarded as the founders of the Barbizon School. While he has never been a "neglected" artist, it is only within the last half century that his greatness as an artist has been fully recognized. Examples of his work are in many public galleries in Europe and America, the finest of all being at Hartford House, where there are thirty-four examples. Bonington paid a long visit to Venice in 1824.



# JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

## 376—*HAMPSTEAD HEATH*

(Canvas)

VIEW on the top of the Heath, with dense masses of trees to left, and cows grazing in the shade; a horse is seen to the right. Blue sky with white clouds.

*Height, 10 inches; length, 12½ inches.*

*Purchased from Thomas McLean, London.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Hearn Cat No 45*

## GEORGE MORLAND

ENGLISH: 1763—1804

### 377—*SHEPHERDS REPOSING*

1075

(Canvas)

A WOODED dell with two shepherds, one in gray, seated, and the other in red reclining; two dogs and a staff near them; sheep grazing in the distance.

*Height, 18½ inches; width, 14¾ inches.*

*Signed with initials.*

*Mentioned in Ralph Richardson's "George Morland's Pictures," 1897, p. 27, and Dr. G. C. Williamson's "George Morland," 1904, p. 116.*

The son and grandson of artists, George Morland was cradled in an artist's atmosphere, and began to exhibit at the Royal Academy when fifteen years of age. The amount of work which he accomplished in about a quarter of a century was enormous, seeing that during much of the time he was either on drinking bouts or in hiding from his creditors. His scenes of rural life have a vividness and character which render them *sui generis*, and their popularity with collectors has never waned during the last hundred years.

*Heard Cat no 46*

*Like 7 abbie Phillips picture reversed*





THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

378—*LANDSCAPE AND CATTLE*

(Canvas)

800

VIEW in a valley with a flock of sheep, goats, a cow and a donkey standing in a shallow pool, a shepherd in the background; behind the group a rocky cliff, with shrubbery undergrowth and a tree; hills in the distance.

*Height, 18 inches; length, 21½ inches.*

Gainsborough, who has been ranked as the greatest English landscape and portrait painter, was the son of a clothier, and studied with Frank Hayman, at the Martin's Lane Academy, London. In 1745 he settled at his native place, Sudbury, Suffolk, as a portrait painter, whence he removed in 1746 to Ipswich. Four years later he removed to Bath, where he painted most of the distinguished visitors and others at this fashionable watering-place. He was one of the original members of the Royal Academy, founded in 1768. He settled in London in 1774, where his work was so much in demand that he was unable to execute all the commissions which he undertook.

223 ? Christ's

Heaven cat no. 32.





## FRANCESCO GUARDI

ITALIAN: 1712—1792

### 379—*THE RIALTO, VENICE*

(Panel)

THE bridge of the Rialto, with view of the Riva del Vino and the Riva del Carbone crowded with boats and figures. Gray blue sky with white clouds.

Height, 18½ inches; length, 23½ inches.

G. A. Simonson, "Francesco Guardi," 1904, p. 93, No. 173.

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.



# ANTONIO CANALE (CANALETTO)

ITALIAN: 1697—1768

2300

## 380—*PONTE DELLA CANAREGIE*

(Canvas)

VIEW of the Canal, with the tower of San Geremia and the Palazzo Labia on the left, and houses on the opposite side; the bridge is seen in the middle distance; numerous gondolas with gaily dressed figures on the water. Blue sky with horizontal bands of white cloud.

Canaletto repeated this subject many times, and one of his largest pictures was engraved by Visentini. A small version is in the National Gallery, London. Mr. Hearn's example is of very fine quality.

*Height, 24 inches; length, 36 inches.*

A native of Venice and a pupil of his father, Canaletto shares with Guardi the distinction of being the greatest painter of Venetian life and scenes. In 1746 he visited London and remained there two years, and this explains the very large number of his works to be found in English public and private galleries.

*The World June 3, 1896.*



## JACOPO MARIESCHI

ITALIAN: 1711—1794

381—*VENICE*

(Canvas)

200

VIEW on the Grand Canal, with Santa Maria delle Salute, and other buildings on the right; gondolas, sailing barges and other craft to left and in the distance.

*Height, 19½ inches; length, 28½ inches.*

Marieschi was a native of Venice and a pupil of his father and of Gasparo Diziani. He imitated the style of Canaletto with extreme facility and it is not always easy to differentiate the work of the one from the other. Recent researches of Dr. Fogolari tend to prove that Jacopo Marieschi was a figure painter and that architectural pictures now generally associated with his name are the work of Michele Marieschi (who died in 1743) and that the two artists are not related.

## ANTOINE LE NAIN

FRENCH: 1588—1648

LOUIS LE NAIN

FRENCH: 1593—1648

300

382—*INTERIOR WITH FIGURES*

(Canvas)

AN interior with nine peasant figures. An old woman in red jacket seated to the left, near whom is a young woman holding a baby; a group of four boys, at the right, includes one playing a flute, another being seated near a dog.

*Height, 20½ inches; length, 25 inches.*

The two brothers were born in Laon, and with a third brother (who survived them) settled in Paris and worked together, becoming members of the Academy. Most of the domestic subjects and scenes of village life were painted by the two brothers Antoine and Louis, the third brother, Mathieu, devoting himself chiefly to historical subjects and portraits.

## JOHN SELL COTMAN

ENGLISH: 1782—1842

### 383—*SEASCAPE*

(Panel)

SEASCAPE at low tide with fishing boat, figures and seagulls; to right, a man and a boat; ships in the distance; sky of clouds and blue.

*Height, 13½ inches; length, 19 inches.*

*Signed.*

Cotman was born at Norwich, and was for the most part self-taught. He was a member of the Norwich Society of Artists and an occasional exhibitor at the Royal Academy; from 1834 to 1842 he was Professor of Drawing at King's College, London.

## JACOB VAN RUYSDAEL

DUTCH: Circa 1630—1682

### 384—*SUBURBS OF AMSTERDAM*

(Panel)

A BROAD road in the foreground, with a small two-wheeled trap, in which are two persons, and a man walking by the side; another group of figures and a dog to the left, close to an old cottage and a branching tree; on the right the ruins of a house, and other cottages, amid clumps of trees; and in the distance a church with a spire. Gray sky.

*Height, 6¾ inches; length, 23½ inches.*

A native of Haarlem and an intimate friend of Nicholas Berghem, under whose advice he gave up surgery for painting. He rapidly became one of the most popular artists of his time. His work is usually associated with the wilder aspects of country scenery, but some of his most attractive pictures were inspired by scenes around Haarlem.

FRANCESCO ZUCCARELLI, R.A.

ITALIAN: 1702—1788

385—*ITALIAN LANDSCAPE*

(Canvas)

§ 50

VIEW of hilly scenery, with houses, trees and figures; tall trees in center and to the left, a river with a bridge; in the foreground, an elderly man is fishing from the bank, peasants and dog walking toward him; a mounted traveler and a peasant, in the middle distance, going toward the village; sky of clouds and blue.

*Height, 22½ inches; length, 28½ inches.*

A native of Tuscany, Zuccarelli studied art in Florence and Rome, and in his earlier years devoted his attention to historical subjects. He subsequently became famous for his landscapes with small figures. He lived in England on two occasions, his second stay being from 1752 to 1773, and so much were his talents esteemed that he was elected a Foundation Member of the Royal Academy in 1768. Many of his pictures were engraved.





FRANCESCO ALBANI (or ALBANO)

ITALIAN: 1578—1660

2. 000 .

386—*CHILDREN DANCING*

(Panel)

GROUP of sixteen nude children romping and dancing; to left, one playing a drum and another a fife; a circle of ornamented metal above, in center, and a bunch of grapes on the ground at extreme right; red curtain to left.

*Height, 24 inches; length, 28 inches.*

Native of Bologna and a pupil of Calvaert, he had, as a fellow-student, Guido Reni; the two continued their studies together under Lodovico Carracci and continued their friendship through their careers. His works are well represented in public galleries and churches in Italy and other places on the European continent.





## JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

### 387—*WINDSOR CASTLE*

(Millboard)

650

DISTANT view of the Castle to the left seen over a wall; clumps of trees and shrubs to right; white clouds in a blue sky.

*Height, 15½ inches; length, 20¾ inches.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Hearn Cat. no. 39*



## JACOPO MARIESCHI

ITALIAN: 1711—1794

388—*VENICE*

(Canvas)

VIEW on the Grand Canal, with the Campanile and other buildings on the left, the Piazzetta and the Lion of St. Mark, the Ducal Palace stretching across the center, and the Prison and other buildings on the right; the Canal, with numerous gondolas and other sailing craft, in foreground.

*Height, 22 inches; length, 31½ inches.*

Marieschi was a native of Venice and a pupil of his father and of Gasparo Diziani. He imitated the style of Canaletto with extreme facility and it is always easy to differentiate the work of the one from the other. Recent researches of Dr. Fogolari tend to prove that Jacopo Marieschi was a figure painter and that architectural pictures now generally associated with his name are the work of Michele Marieschi (who died in 1743) and that the two artists are not related.

*Heard Cat 190*



## GEORGE ROMNEY

ENGLISH: 1734—1802

### 389—MISS ELEANOR GORDON

(Canvas)

2000

BUST of a young lady, full face view, in white low dress and fichu, powdered curly hair bound with blue ribbon.

*Height, 20 inches; width, 16 inches.*

Romney ranks third among the painters who may be said to have founded the Early English School of portrait painters. After some desultory teaching from an itinerant portrait painter, Romney settled in London in 1762, and in the following year exhibited a picture at the Free Society of Artists; in 1764 he visited France, and by 1773 had saved enough money to make a two-year visit to Rome. He settled in London in 1775, and from thence onward his popularity as a portrait painter became so great that "all the Town" flocked to his studio. He first met Lady Hamilton (then known as Mrs. Hart) in 1782, and their friendship lasted as long as the artist lived. He painted and sketched her in many attitudes, and she inspired him as no other sitter.

*St Academy of design, NY 1896*

*Hearn cat no 12*

*no 9 July 1/22*





JOHN HOPPNER, R.A.

(PERIOD OF)

ENGLISH: 1758—1810

390—MRS. GUYON

500

HALF figure, to front, looking to right; white loose-fitting dress with full sleeves, pinkish brown sash; fair curling hair falling over her shoulders; landscape background.

Charlotte, daughter of R. Andrews and wife of Claude <sup>Phillips</sup> Guyon, of San Domingo.

Height,  $29\frac{3}{4}$  inches; width,  $24\frac{1}{2}$  inches.

Chalk April 26, 1895 very good. From Tooth  
Hearn cat no 24



JOHN RUSSELL, R.A.

(ASCRIBED TO)

ENGLISH: 1744—1806

250

391—*LADY BEAUMONT*

HALF figure seated at a table, directed to left, in white dress and with white headdress, powdered curly hair, gold neck-chain and bracelet with precious stone; arms resting on table, holding a paper with both hands.

*Height, 30 inches; width, 25 inches.*

*From the collection  
of the Earl of Northampton*



SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

392—MRS. HUMPHREY [*or Humphrey*]

Painted about 1796

(Canvas)

2 300

HALF figure of a young lady, to front, looking to left; in white low dress with narrow blue sash and shoulder straps; fair hair with white band; red curtain to right, landscape to left.

*Height, 30 inches; width, 25 inches.*

Sir William Beechey was one of the most able followers of Sir Joshua Reynolds and ranks with Hoppner and Lawrence as a portrait painter. He was patronized by George III, and became official Portrait-painter of Queen Charlotte. He was elected an associate of the Royal Academy in 1793, and a full member five years later.

*Heaven Cat. no. 27*



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

393—*PORTRAIT OF A LADY*

Painted about 1830

(Canvas)

1700

HEAD and shoulders of a middle-aged lady, looking at the spectator full face, in golden yellow dress with jeweled brooch at center of corsage, pearl necklace and earrings, ermine cloak across her shoulders and held by left hand; dark hair in ringlets.

*Height, 30 inches; width, 25 inches.*

Lawrence at an early age gave proofs of his talent for art; his first great success was the whole-length of Miss Farren (Countess of Derby), which was exhibited at the Royal Academy of 1790. In 1892 he was appointed painter-in-ordinary to the King, and in 1819 succeeded Benjamin West as President of the Royal Academy. For forty years he painted nearly all the rank and talent of Great Britain, and honors were conferred upon him by many European art academies. He ranks as the greatest portrait painter of England during the first quarter of the last century.

*Heaven Cat no 20*





## GEORGE ROMNEY

ENGLISH: 1734—1802

### 394—*LADY HAMILTON: MEDITATION*

(Canvas)

1200

HEAD and shoulders, in white drapery with nunlike hood directed to left and looking downwards, chin resting on hands.

This is probably the version, sold at Christie's on March 31, 1906, of a somewhat larger picture described by T. H. Ward and W. Roberts in "Romney," 1904, p. 182, No. 9.

*Height, 20 inches; length, 24 inches.*

Romney ranks third among the painters who may be said to have founded the Early English School of portrait painters. After some desultory teaching from an itinerant portrait painter, Romney settled in London in 1762, and in the following year exhibited a picture at the Free Society of Artists; in 1764 he visited France, and by 1773 had saved enough money to make a two-year visit to Rome. He settled in London in 1775, and from thence onward his popularity as a portrait painter became so great that "all the Town" flocked to his studio. He first met Lady Hamilton (then known as Mrs. Hart) in 1782, and their friendship lasted as long as the artist lived. He painted and sketched her in many attitudes, and she inspired him as no other sitter.

Hearn cat. No 13

? Christie 31/3/06 lot 101, 170p (670)

Hearn



## SIR JAMES THORNHILL

ENGLISH: 1676—1734

395—*MRS. BENSON*

(Canvas)

5-25

**HALF** figure of a young woman, directed slightly to left and looking at spectator; in low blue dress, white corsage, brown cloak, long dark hair bound with narrow yellow ribbon.

*Height, 29 $\frac{3}{4}$  inches; width, 25 inches.*

Thornhill studied under Thomas Highmore and after traveling on the Continent settled in London. He painted the cupola of St. Paul's Cathedral and decorated the walls of many private houses of the nobility. He was patronized and knighted by George I, to whom he was Serjeant Painter. His daughter married Hogarth. He painted portraits of Sir Robert Walpole, Richard Bentley the scholar, and many others. His own portrait, by himself, is in the National Portrait Gallery, London.

*Heann Cat No 4*





SIR JOHN WATSON-GORDON, R.A., P.R.S.A.

SCOTCH: 1790—1864

396—*PORTRAIT OF A GENTLEMAN*

350

(Canvas)

BUST of an elderly man to front, looking to right; dark coat, blue waistcoat, white stock, gray hair.

*Height, 30 inches; width, 25 inches.*

*(Illustrated)*

John Watson, who assumed the additional surname of Gordon, ranks next to Raeburn in the history of Scottish portrait painters, and some of his fine works are in the National Gallery at Edinburgh. He was elected an associate of the Royal Academy in 1841, and nine years later he became a full member, but was elected President of the Royal Scottish Academy, and knighted, and appointed the Queen's "Limner."

*Heaven Out no 30*

ENGLISH SCHOOL

397—*PORTRAIT OF A GENTLEMAN*

150

Painted about 1840

(Canvas)

BUST of a middle-aged gentleman, to front, in black coat and stock, white collar and front; gray hair and slight side whiskers.

*Height, 30 inches; width, 25 inches.*



## JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

### 398—*GEORGE GARRARD, A.R.A.*

(Canvas)

2100

HEAD and shoulders, face in profile, looking to left, in red painting gown, holding palette in left hand and brush in right; clean shaven and inclined to baldness; curtain background.

George Garrard, who was born in 1760 and who died in 1826, was both painter and sculptor. He is almost exclusively now remembered as an animal painter, his pictures of racing horses and kindred subjects appearing at the Royal Academy from 1781 to 1826. He studied under Sawrey Gilpin and was patronized by Sir Joshua Reynolds, by Sir John Leicester and the Duke of Hamilton, and was elected an associate of the Royal Academy in 1800. Many of his pictures were engraved. An excellent account of this prolific and gifted artist appears in the first volume of Sir Walter Gilbeys' "Animal Painters of England."

*Height, 28 inches; width, 24 inches.*

Constable ranks as the first and greatest impressionist painter of English landscape scenery. The son of a miller and intended for his father's calling, Constable at a very early age was determined to become an artist. He entered the Academy school in 1799, and began to exhibit landscapes at the Royal Academy in 1802. In 1819 he was elected an associate and to a full membership ten years later. He exhibited at the Paris Salon of 1824, receiving a gold medal, and contributing much to revolutionize French landscape painting. Constable was a profound student of nature in all her moods, and was at his best in painting scenery in Suffolk and at Hampstead Heath, London.

*Hearn Cat n<sup>o</sup> 31*





SIR THOMAS LAWRENCE, P.R.A.

(SCHOOL OF)

399—*THE YOUNG CRICKETER*

(Canvas)

1700

THREE-QUARTER-LENGTH figure of a fair-haired boy in black Eton jacket, white waistcoat and breeches, standing at a wicket and holding cricket bat. Landscape background, with high sky of blue and gray.

*Height, 36 inches; width, 28 inches.*

*Heaven cut 110-22*

*Note the 3 stumps-goal.*





SIR HENRY RAEBURN

SCOTCH: 1856—1823

775

400—*PORTRAIT OF A GENTLEMAN*

(Canvas)

Bust of a middle-aged gentleman, to front, looking up to left, in brown coat, yellow vest, white stock, brown hair.

*Height, 30 inches; width, 25 inches.*



## DUTCH SCHOOL

### 401—*PORTRAIT OF A LADY*

(Canvas)

BUST, to front, of a lady of quality, in dark dress embroidered in front with a gold scroll pattern; large white circular gauffered ruff, and elaborate starched white lace cap.

*Height, 30 inches; width, 25 inches.*

*Inscribed to left, "Ætatis 20, 1629."*



F. Voet

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1744

402—*DUCHESSE DE LA ROCHEFOUCAULD*

4175

(Canvas)

HALF figure of a young lady, to front; light blue low dress with white sleeves and blue ribbon rosettes at shoulders; blond curly hair dressed in panier-fashion over ears, a curl falling on neck on either side, and bound with blue ribbon.

*Height, 29½ inches; width, 24 inches.*

*Exhibited at the Academy of Design, New York, 1895.*

Studied at Antwerp under Antoine Goubeau and worked in England under Sir Peter Lely and on his own account for four years, painting portraits of Charles II and others. After his return to Paris he was received into the French Academy as a historical painter, but his fame entirely rests on his portraits. He is known as the French Van Dyck.





## GEORGE MORLAND

ENGLISH: 1763--1804

### 403--CONTENTMENT

(Canvas)

4200

INTERIOR of a pigstye, with a sow and her litter of young on straw bedding.

This is the picture entitled "A Sow and Pigs" which was in the W. H. Forman Collection at Callahy Castle, Northumberland, at dispersal of which in June, 1899 (No. 76), it was purchased by Mr. Ichenhauser the dealer.

19680. Height, 28 inches; length, 36½ inches.  
Signed with initials.

Collection I. D. Ichenhauser, New York, 1903.

The son and grandson of artists, George Morland was cradled in an artist's atmosphere, and began to exhibit at the Royal Academy when fifteen years of age. The amount of work which he accomplished in about a quarter of a century was enormous, seeing that during much of the time he was either on drinking bouts or in hiding from his creditors. His scenes of rural life have a vividness and character which render them *sui generis*, and their popularity with collectors has never waned during the last hundred years.

1 Morland Centennial

Hearn Cat no 49



## GEORGE CHAMBERS

ENGLISH: 1803—1840

### 404—*OFF DOVER CLIFFS*

(Canvas)

625-

STORMY channel, with several fully rigged sailing boats heaving over in the wind, toward one of which three men in a yawl are rowing; ocean-going vessels, with sails reefed, and chalk cliffs in the distance; a buoy is seen in the left.

*Height, 28½ inches; length, 36 inches.*

*Collection David H. King, Jr., New York.*

The son of a sailor, Chambers himself was bred to the sea, and is now chiefly known for his marine subjects, in which he was particularly successful. He was patronized by Admiral Lord Mark Kerr and was elected a member of the Water Colour Society in 1834. Three of his pictures of naval battles are at Greenwich Hospital, and some of his water color drawings are in the South Kensington Museum. Of recent years there has been a considerable demand for good examples, such as the present one, of Chambers's work.

*Heaven Cat no 68*



CLAUDE GELLÉE  
(called CLAUDE LE LORRAIN)

FRENCH: 1600—1682

405—*GRAND SUNSET, GENOA*

(Canvas)

2500

VIEW of the harbor with palaces and high sculptured portico to the right; sailing vessels at anchor, flying flags, and other craft; the foreground crowded with figures and merchandise; pale golden light in lower part of sky, blue and gray above.

*Height, 45 inches; width, 41 inches.*

Born at Champagne (Vosges); lived in Rome, with Agostino Tassi, a landscape and marine painter. In Rome he was patronized by Cardinal Bentivoglio and by Pope Urban VIII. For the last forty years of his life he worked in Italy, painting and etching with enormous facility. Although Claude's pictures are not so much sought after by collectors as in former times, he still ranks as one of the greatest landscape artists of the seventeenth century.

KASPAR VAN WITTEL (called VANNUTELLI)

DUTCH: 1674—1736

406—*ITALIAN SEAPORT*

(Canvas)

525

A QUAY across the foreground, with pedestrians and vehicles; buildings of a city lining the continuation of quay, at left; back of them, at extreme left, a high rocky cliff; in center of picture, the blue waters of the harbor, with vessels; summer sky of blue, with white clouds.

*Height, 26 inches; length, 52 inches.*

A native of Utrecht and a pupil of Mathias Withoos, Van Wittel went at an early age to Italy (where he Italianized his name), and lived there and in Spain most of his life. He was an excellent painter of landscapes and architectural subjects, doing for Rome and its neighborhood what Canaletto and Guardi had done for Venice. His works are rarely met with.



## THEODOOR VAN THULDEN

DUTCH: 1607—1676

### 407—*ISABELLA BRANDT, WIFE OF RUBENS*

1050

(Canvas)

HALF length of young woman, to front; dark low dress cut square and trimmed with white, white cuffs; auburn hair, two-row pearl necklace and earrings; right hand holding red-covered prayer book; pillar and red curtain background.

Isabella Brandt was the first wife of Rubens. She was born in 1591, was married to the artist October 13, 1609, and died in 1626.

*Height, 38 inches; width, 30 inches.*

A native of Hertegenbosch and a pupil and assistant of Rubens, Van Thulden is said to have had a considerable share in the series of pictures painted by Rubens for Marie de Médicis' Palace of the Luxembourg. He painted numerous pictures for churches in France and Flanders. Few of his portraits have come down to us under his own name.

*Academy of design, NY 1895*





JOHANN ZOFFANY, R.A.

ENGLISH: 1733—1810

408—*PORTRAIT OF A LADY*

(Canvas)

*five*

4800

HALF length, directed slightly to right, looking at spectator; low blue dress with white sleeves, pearl drop and yellow ribbon at center of corsage; auburn hair with gold headdress, the plaits of which fall over her shoulders; left arm holding white cloak.

This portrait, which is of first-rate quality, has been described as of "Miss Broughton, the Actress," but no record has been found of such a person.

*Height, 36 inches; width, 26½ inches.*

Zauffany (born Zauffely) was a native of Ratisbon, and lived in Italy for twelve years studying and practising art. He came to England in 1758, and became a Foundation member of the Royal Academy ten years later. He painted portraits of many of the famous men and women, particularly actors and actresses, of his time, as well as a group of the Royal family.

*Heaven cat no 18*



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

409—*JAMES PAINE, ESQ.*

(Canvas)

1200

THREE-QUARTER-LENGTH figure of an elegantly attired young man, in blush pink dress with white cuffs and lace collar, blue cloak over shoulders and around body and left arm; left hand resting on open volume, right holding fold of cloak.

Probably the son of James Paine (1777-1789), the architect. Reynolds's group of the father and son, painted 1760-64, is at Oxford. There does not seem to be any record of a separate portrait of the son.

*Height, 46 inches; width, 38 inches.*

*From the collection of the late Dr. Benson, Archbishop of Canterbury.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis, painting portraits of all the principal figures. At the establishment under Royal Patronage of the Royal Academy, he was elected its first President; the honorary degree of D.C.L. was conferred upon him by the University of Oxford in 1773, and in this year also he was elected mayor of his native town of Plympton. The record of his work forms the subject of four large volumes by Meyers A. Graves and W. V. Cronin.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

410—JOHN JULIUS ANGERSTEIN

(Canvas)

425  
HALF-LENGTH of an elderly man to front and looking to right, in rich red robe, seated at a table with open book on his lap, the leaves of which he is turning with his right hand; gray hair.

Angerstein, who was born in Russia in 1735 and who died in 1823 in London, was a merchant and became an eminent philanthropist. He was an ardent collector of pictures, of which he founded a fine collection which subsequently became the nucleus of the National Gallery, London, which contains one of Lawrence's numerous portraits of him. He was a constant patron of Lawrence, and helped him in money matters. A group of Angerstein and his wife is now in the Louvre, Paris.

*Height, 41½ inches; width, 32½ inches.*

Lawrence at an early age gave proofs of his talent for art; his first great success was the whole-length of Miss Farren (Countess of Derby), which was exhibited at the Royal Academy of 1790. In 1892 he was appointed painter-in-ordinary to the King, and in 1819 succeeded Benjamin West as President of the Royal Academy. For forty years he painted nearly all the rank and talent of Great Britain, and honors were conferred upon him by many European art academies. He ranks as the greatest portrait painter of England during the first quarter of the last century.

*so unfinished*





*El Sr. D. Juan Manuel Álvarez de Faria, Chacón y Latorre, Cavallero de la insignia orden del Espíritu de San Comendador de San  
matías en la de Santiago. Regidor perpetuo de la Ciudad de San Sebastian de Biscaya, Teniente General de las R. Excmas y Capitan de  
Ciudad de S. M. Falleció el día 18 de Septiembre de 1802, a los 60 años, y mas q. 21 días de edad.*

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

SPANISH: 1746—1828

### 411—JUAN MANUEL ALVAREZ DE FARIA

(Canvas)

2600

THREE-QUARTER length, standing to front, in dark blue and scarlet gold-embroidered uniform, with sword; left hand holding a despatch, right on gold-headed cane; gray hair.

Height, 43½ inches; width, 33 inches.

Purchased at Christie's, May 7, 1909, lot 107. 140 8

The greatest figure in Spanish art of the eighteenth century, famous both as a painter of portraits and of domestic subjects. He was also an accomplished etcher.

846 BNL.

## VERONESE (CARLETTO)

### 412—*THE DOGARESSA MOROSINA MOROSINI-GRIMANI*

(Canvas)

225" **THREE-QUARTER-LENGTH** figure of a matron, seated, directed to left and looking at the spectator; in peach blush low dress trimmed with white, white lace collar, and cap; jeweled pendant at end of gold chain; to left, a red table and a picture on the wall showing a barge of state, with red gonfalon; to right, red curtain.

The Dogaressa Morosina Morosini-Grimani was the daughter of Messi Andrea Morosini, the head of the senior branch of the second family in the highest grade of nobility, and one of the princes of the state. She was married to Messi Marino Grimani in November, 1560; in 1579 he was elected Doge of Venice, and the Coronation was carried out with the greatest pomp and ceremony. The Doge died in 1608, but the Dogaressa survived until January 21, 1613-1614. An interesting account of this remarkable woman, of whom it was said, "She commands not alone herself, but she is Mistress of a mighty Empire," will be found in Edgcumbe Staley's "The Dogaressa of Venice," 1910, where her portrait by Giovanni Contarini, 1599, at the Villa Pisano, Padua, is reproduced.

359 AV. ? 28 Jan. 1905 Height,  $43\frac{3}{4}$  inches; width,  $36\frac{3}{4}$  inches.  
lot 68, 100 fr (Trotti)

## FERDINAND BOL

DUTCH: 1611—1681

### 413—*PORTRAIT OF AN ARTIST*

Said to represent the artist himself

(Canvas)

1200 **THE** artist, in yellow robe and wearing a Rembrandt velvet cap, seated at a table covered with an elaborately patterned cloth, holding in right hand a drawing pencil, and with the left pointing to an upright sketch-book, on a page of which is a nude female figure. To right a revolving map of the globe, with the words "America sea," and the date 1560.

Height, 42 inches; length, 45 inches.

Born at Dordrecht and lived chiefly in Amsterdam. Studied under Rembrandt, and one of that master's most successful imitators. Scarcely any details are known concerning him, apart from his signed and other pictures.

? Christies much raised

## FRANS POURBUS THE YOUNGER

DUTCH: 1569—1622

### 414—*MARIE DE MÉDICIS*

(Canvas)

500

THREE-QUARTER length, when young, seated to left; black low dress, corsage embroidered with gold bands, sleeves with red ribbon rosettes; large white muslin collar extending across chest, white reflexed cuffs; small black narrow cap, gold necklace with rose-shaped pendant; right hand holding chain of gold nécessaire; crown on table to left; background red curtain and pillar, with view of landscape to right.

Daughter of Francis I, grand duke of Tuscany, Maria de' Medici (1573-1643) married Henri IV of France in 1600. She has come down to us as an obstinate and passionate woman, greatly under the influence of favorites. The famous Rubens room in the Louvre, in which the artist has painted some of the stages of her career, is one of the sights of Paris. She is said to have died in a hayloft in Cologne. Several portraits of her by Pourbus exist—one is at Madrid, another is at Hampton Court.

*Height, 47½ inches; width, 37½ inches.*

Son of Frans Pourbus the Elder and admitted free master into the Guild of St. Luke at Antwerp. He was appointed Court Painter to the Court at Mantua, and in 1609 accompanied Eleanor of Mantua to Paris, where he settled and where he became painter to her sister, Queen Marie de Médicis.





## JAN ALBERTZ ROOTIUS

DUTCH: *Circa* 1615—1674

### 415—*PORTRAIT OF A YOUNG LADY*

(Canvas)

425

THREE-QUARTER length, standing, directed slightly to left; black gown with short sleeves, blue gold-embroidered front, white cuffs and red and white bows; white lace collar, covering shoulders, with jeweled brooch; blond hair in ringlets over ears and bound with red and white ribbon; jeweled earrings, pearl necklace and bracelets; partly opened fan in right hand.

*Height, 48 $\frac{1}{4}$  inches; width, 38 inches.*

*Signed, and dated 1661.*

Born at Hoorn, and studied under Pieter Lastman, Rootius became a distinguished portrait painter. In his native town are three large groups of members of the Archers' Guild. His works, many of which have probably been given to better known artists, are of the greatest rarity, only two or three of which have come into the market during the last quarter of a century.

*Bolt May 11, 1896 from Blakelee who lent it from Goodenowell*



## JAN VICTOORS

DUTCH: 1620—1672

### 416—*PORTRAIT OF A DUTCH GENTLEMAN*

1500

(Canvas)

THREE-QUARTER length, standing in an archway, of a young gentleman; voluminous black cloak with velvet facing, plain white collar and cuff; long fair hair, high-crowned black felt hat; gloves in left hand; monocle and gold chain on a table to the right.

*Height, 51½ inches; width, 41 inches.*

*From the collection of the Princesse Mathilde Bonaparte (Princesse de San Donato), Paris, May, 1905, No. 22, with an illustration in the sale Catalogue.*

A native of Amsterdam, where he died, and a pupil in the school of Rembrandt, whose influence is seen in most of his works. Most of his pictures which have come down to us are biblical scenes, but he also painted genre subjects and landscapes.





## JUSTUS SUTTERMANS

FLEMISH: 1579—1681

### 417—*PORTRAIT OF A MEDICI PRINCESS*

(Canvas)

425

THREE-QUARTER length of a lady about thirty, standing to front; in an elaborate dress of long pointed gray bodice embroidered with gold, dark blue skirt with yellow star pattern design, white lace collar; brown hair with pearl ornament, pearl earrings, necklace and bracelets; right hand holding a fan.

*Height, 45 inches; width, 35 inches.*

*From the Charles T. Yerkes Sale, April, 1910, No. 183, with a plate in the edition de luxe catalogue, No. 95, where it is ascribed to Lambert Suster-*

8 1256

*man, or Lambert Lombard (1505-1566). Not for Agnew*

It is impossible to see upon what grounds this portrait was ascribed to the early Flemish artist. The picture is clearly the work of Justus Suttermans, who was for many years painter to Cosmo II, Grand Duke of Tuscany, of whose family he painted many portraits. He is known as "The Painter of the Medicis," was born in Antwerp and died in Florence. This portrait would seem to represent Maria of Austria, wife of Cosmo II de' Medici, whose portrait by Justus Suttermans, representing her somewhat more youthful, is in the Corsoni Collection at Florence.



350

JACOPO ROBUSTI (called TINTORETTO)

ITALIAN: 1518—1594

418—*PORTRAIT OF ANDREA BRACADIN*

(Canvas)

THREE-QUARTER length of a middle-aged gentleman, standing, directed to left, looking at the spectator; brown elaborately patterned cloak, white narrow collar and wristbands, left hand resting on ledge; dark hair, mustache and short beard.

*Height, 45½ inches; width, 36½ inches.*

Born at Venice, where he died; studied under Titian, whose influence, with that of Palma, Michelangelo and Parmigianino, may be readily traced in his works. His early work, the "Miracle of St. Mark," now in the Accademia, Venice, secured him a widespread fame. His output was enormous, and he is well represented in many public galleries and private collections; in the Schola di San Rocco there are over sixty pictures by him. His fine portraits are much sought after.



Pauli Stati Traheris Camp. Maria del Regio





SIR WILLIAM BEECHEY, R.A.

(PERIOD OF)

ENGLISH: 1753—1839

419—*THE SISTERS*

(Canvas)

630

Two whole-length figures of fair-haired children in the open beneath a tree, in white dresses with blue sashes; the younger seated to left caressing a spaniel, the elder standing to right, holding a blue ribbon attached to the dog's collar.

*Height, 50 inches; width, 40 inches.*



GEORGE HENRY HARLOW

(ASCRIBED TO)

800

420—*LADY BARROW AND DAUGHTER*

(Canvas)

THE mother seated to left, in low dark dress with short sleeves, holding monocle in right hand; the child seated on the arm of a sofa, in white with pink sash, holding up her skirt full of flowers.

*Height, 50½ inches; width, 39 inches.*

*Took late for Harlow*

## SIR PETER LELY

ENGLISH: 1618—1680

### 421—*THE DUCHESS OF PORTSMOUTH*

(Canvas)

700

THREE-QUARTER length of the famous beauty, seated to front; red robe garnished with pearls at the corsage; dark blue cloak across shoulders and on lap; right hand raised, holding small spray of flowers; left on lap, also holding flowers; to left, fountain basin carved with cupids; in center, a Corinthian column, and to the right a curtain.

The Duchess of Portsmouth was Louise Renée de Penancoët de Kérouaille (1647-1734). She was born in Brittany; she attended Henrietta Duchess of Orleans, on a visit to her brother, Charles II, at Dover in 1670. and was created Duchess of Portsmouth in 1673. Her son by Charles II was created Duke of Richmond.

*Height, 50 inches; width, 40 inches.*

*From the collections of the Earl of Shannon and Lord James Butler (Dublin)*

Lely (whose original name was Peter Van der Faes) was born in Soest, Westphalia, and settled in London in 1641; he enjoyed great popularity as a portrait painter, being patronized by Royalty as early as 1643, when he painted Charles I, William of Orange and Princess Mary. Charles II knighted him and appointed him his principal painter. His output was large, and his replicas very numerous.

1794. Feb. 1894.

1794. Feb. 1894.







SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

4000

422—*THE HORSLEY CHILDREN*

(Canvas)

Two whole-length figures of a little boy and girl, standing in a landscape, beneath a branching tree and fondling a greyhound which stands between them. The boy is in a red suit, white stockings, black shoes with gold buckles, white lace collar and long brown hair; his sister is in a white dress with dark blue sash.

Height, 50 inches; width, 40 inches.

*Christies chalk mark read looks like '98*

*Called Hoppers by G. A. H.*



# FRANCIS COTES, R.A.

ENGLISH: 1726—1770

## 423—*LADY HARDWICK*

(Canvas)

775

THREE-QUARTER-LENGTH, walking to left in a landscape; pink low dress with short sleeves trimmed with white; blue sash; left arm with fancy basket; fair hair bound with pearls, pearl earrings.

*Height, 50½ inches; width, 40½ inches.*

Cotes studied under George Knapton, and worked with equal skill in oil and crayon; in the latter medium he was the first English artist to be ranked as great. Horace Walpole compares him favorably with Rosalba. His early death removed from the ranks of English artists a man of high promise; some of his portraits in oils rank with those of Gainsborough, and others have been sold as by Sir Joshua Reynolds. He was a Foundation member of the Royal Academy.

## ADRIAAN HANNEMAN

DUTCH: 1611—1680

### 424—*QUEEN HENRIETTA MARIA*

(Canvas)

2550

THREE-QUARTER-LENGTH figure, standing to front; black low dress trimmed with mauve ribbons, white lace ruff, white lace frills at wrist; two-row rope of pearls across shoulders, pearl necklace and earrings; brown curly hair with pearl band; hands holding pink rose; crown on red-covered table to left; yellow curtain.

This is a variant of a portrait in the National Portrait Gallery, London, which is itself an old copy of a portrait by Van Dyck. It is probably the portrait sold at Christie's in an anonymous collection on December 14, 1895. Queen Henrietta Maria (1609-1669) was a daughter of Marie de Médicis and Henri IV. She married in 1625 Charles I of England.

*Height, 42 inches; width, 30 inches.*

*From the Lord Sudely Collection.*

Born at The Hague, a pupil of Jan van Ravensteyn and an imitator of Van Dyck, Hanneman lived for sixteen years in England, where he achieved great success as a portrait painter; he settled at his native place, becoming court painter to Mary, Princess of Orange, and director of the Academy.

*Queen Cat 11*

2 14/12/95. 20682







## PIETER NASON

DUTCH: EARLY SEVENTEENTH CENTURY

### 425—*PORTRAIT OF A LADY*

(Canvas)

1300

THREE-QUARTER-LENGTH figure, standing, in black low dress with short sleeves trimmed with white lace; a circular brooch at the center of corsage, pearl earrings and necklace, fair hair in ringlets; right elbow resting on a column on which are flowers and a brown cloak; left hand raised to shoulder; landscape background.

*Signed and dated. 1683 Nason.*

*Height, 49 inches; length, 39½ inches.*

Born at Amsterdam or The Hague, and believed to have studied under Jan van Ravensteyn. Very little is known of his career. His portraits include one of Prince Marwitz, Governor of the Brazils, and one of Charles II of England. As the above portrait is dated 1683, this must have been executed toward the close of his career.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

426—*LADY SPENCER*

5300

NEARLY whole-length figure of a young lady, seated, in old-gold low dress, with short sleeves, trimmed with white muslin, red sash; light brown hair with pearl ornaments, with curls flowing over her shoulder; right hand on lap, holding partly opened red-covered book; left arm on balustrade; pillar and red curtain to left.

*Height, 59 inches; width, 39 inches.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis.

## MICHIEL MIEREVELT

DUTCH: 1567—1641

### 427—*PORTRAIT OF A GENTLEMAN*

(Canvas)

1000

THREE-QUARTER-LENGTH figure, standing, of a middle-aged gentleman, in black costume with white cuffs and elaborate white ruff; brown hair, mustache and short beard; left hand resting on hip.

*Height, 48 inches; width, 38 inches.*

*Inscribed, M D C X X I.*

*Purchased from M. Sedelmeyer of Paris.*

A native of Delft, Mierevelt learned engraving and developed into a painter. He painted many portraits of the princes of the House of Nassau. Nearly all the celebrities and rich merchants of his day sat to him, but unfortunately, as in the above case, the identities of many of them have been lost.





## FRENCH SCHOOL

### 428—*PORTRAIT OF A LADY*

(Panel)

825

THREE-QUARTER figure of a lady of quality, standing to front; pink patterned dress, with white gold-embroidered sleeves, elaborately garnished with pearls and precious stones; right hand holding gold chain with pendant, handkerchief in left; brown hair with pearl and emerald fastener, red cap with white feather.

*Height, 51 inches; width, 35½ inches.*

*Inscribed at top to left, "anno dni 1630 aetatis suae 24"; to right, coat-of-arms with three fleurs-de-lis and lion rampant.*



FRANCIS COTES, R.A.

ENGLISH: 1726—1770

429—MISS BROUGHTON, HOLDING A MASK

(Canvas)

1800

THREE-QUARTER length of a young lady, standing, directed to right, looking at spectator; white satin low dress with pink sleeveless cloak; fair hair with jeweled band and white muslin gold-edged veil, the ends falling down the back; large pearl earrings and necklace; left hand extended holding a black mask; landscape seen through open window.

This exceedingly attractive portrait has been described as representing Miss Broughton, "the actress," but no actress by that name has been traced. This Miss Broughton was doubtless a relative of the Rev. Sir Thomas Broughton, Bart., the portrait of whose wife was also painted by Cotes and engraved by J. Finlayson in 1772. Miss Broughton may be representing some character in this portrait, but not as an actress.

*Height, 49½ inches; width, 39½ inches.*

Cotes studied under George Knapp, and worked with equal skill in oil and crayon; in the latter medium he was the first English artist to be ranked as great. Horace Walpole compares him favorably with Rosalba. His early death removed from the ranks of English artists a man of high promise; some of his portraits in oils rank with those of Gainsborough, and others have been sold as by Sir Joshua Reynolds. He was a Foundation member of the Royal Academy.

Hearn Cat - No 17

Resolved & a a a 1919 for the Red Cross \$1000 (with Hearn)





*Benjamin Wilson*

~~SIR JOSHUA REYNOLDS, P.R.A.~~

ENGLISH: 1723—1792

430—*DR. CHARLES BURNEY*

(Canvas)

5000

*Taken back & resold  
for £1000*

THREE-QUARTER length to front, standing, looking to right; dark green dress with white long neckerchief, and red gown of Doctor of Music; sheet of music held in right hand.

Dr. Burney, who was born at Shrewsbury in 1726, and studied under Dr. Arne, is perhaps chiefly known to posterity as the father of the famous novelist, Fanny Burney (afterwards Madame D'Arblay). He composed three pieces for Drury Lane, 1745-1750, and settled as organist at Lynn, Norfolk, 1751-1760. He traveled on the Continent collecting materials for his great "History of Music," which first appeared in four volumes between 1776 and 1789. He wrote a "Life of Metastasio," and contributed extensively to Rea's "Cyclopaedia." The degree of Doctor of Music was conferred upon him by the University of Oxford in 1769. He was appointed in 1783 organist to Chelsea Hospital, where he died in 1814. He was an intimate friend of Reynolds, Dr. Johnson, Burke, Garrick and others.

*Height, 49½ inches; width, 40 inches.*

*Paid for by Mr. Henry Thrale in 1781, 35 pounds.*

*Exhibited at the Royal Academy, 1781, No. 6; British Institution, 1813, No. 118 (by Mrs. Piozzi, the widow of Henry Thrale); same place, 1848, No. 116 (by Archdeacon Burney); National Portrait Exhibition, South Kensington, 1867, No. 690 (by the same); Old Masters, Burlington House, London, 1877, No. 116 (by the Rev. C. Burney).*

*Sold at Mrs. Piozzi's sale in 1816 for 84 pounds to Dr. Charles Burney.*

*Engraved by F. Bartolozzi in 1784 for Dr. Burney's "History of Music," by S. W. Reynolds on a small scale; and by James Scott in 1878 and frequently reproduced.*

*See A. Graves and W. V. Cronin, "History of the Works of Sir Joshua Reynolds," 1899-1901, pp. 134-135 and 1476.*

Sir Joshua Reynolds worthily ranks as the greatest portrait painter in the history of British art. He studied in London under Thomas Hudson, and resided in Italy for two years, making copies of the old masters. He settled in London in 1752, and for forty years was the leading figure in the art life of the Metropolis, painting portraits of all the principal figures. At the establishment under Royal Patronage of the Royal Academy, he was elected its first President; the honorary degree of D.C.L. was conferred upon him by the University of Oxford in 1773, and in this year also he was elected mayor of his native town of Plympton. The record of his work forms the subject of four large volumes by Meyers A. Graves and W. V. Cronin.

*applied to  
another  
pl.*



## GEORGE ROMNEY

ENGLISH: 1734—1802

### 431—MISS HOLLINGSWORTH

Painted in 1776

8100

THREE-QUARTER-LENGTH figure of a lady about twenty-five, seated under a tree, to front, looking to left; white low gown, brown girdle, gray cloak across lap; brown hair dressed high; autumnal landscape background.

This is probably the portrait of the Miss Hollingsworth who sat to Romney in 1776 on May 7, and in 1778, January 13, 14, as recorded in his diaries. These are mentioned in T. H. Ward and W. Roberts's "Romney," 1904, Catalogue Raisonné, p. 79.

*Height, 50 inches; width, 40 inches.*

*From collection of Lord Waterpark.*

Romney ranks third among the painters who may be said to have founded the Early English School of portrait painters. After some desultory teaching from an itinerant portrait painter, Romney settled in London in 1762, and in the following year exhibited a picture at the Free Society of Artists; in 1764 he visited France, and by 1773 had saved enough money to make a two-year visit to Rome. He settled in London in 1775, and from thence onward his popularity as a portrait painter became so great that "all the Town" flocked to his studio. He first met Lady Hamilton (then known as Mrs. Hart) in 1782, and their friendship lasted as long as the artist lived. He painted and sketched her in many attitudes, and she inspired him as no other sitter.

*Ham cat no 14*







## RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

### 432—*THE PASSING STORM*

(Canvas)

AN English coast scene, with waves breaking on the shore, and numerous red-capped and other figures; to the left, a high pole with lantern attached; a lighthouse and headland are seen in the distance; stormy cloud effects.

*Height, 29½ inches; length, 40 inches.*

Bonington was one of the most forceful figures in art during his brief career. While his technique was French, his feeling was English. He studied at the Ecole des Beaux-Arts in Paris, but his art was chiefly influenced by Constable, and, like him, he was a brilliant impressionist, and together they may be regarded as the founders of the Barbizon School. While he has never been a "neglected" artist, it is only within the last half century that his greatness as an artist has been fully recognized. Examples of his work are in many public galleries in Europe and America, the finest of all being at Hartford House, where there are thirty-four examples. Bonington paid a long visit to Venice in 1824.



## FRANCESCO GUARDI

ITALIAN: 1712—1793

### 433—*ISLAND OF SAN MICHELE*

(Canvas)

2200

VIEW of the island with buildings, and the lagoon with numerous gondolas and sailing vessels with high prows. Sky of blue with white clouds.

*Height, 20 inches; length, 27 $\frac{3}{4}$  inches.*

*From Sir John Charles Robinson's Collection.*

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.

JOSEPH MALLORD WILLIAM TURNER, N.A.

ENGLISH: 1775—1851

434—*FITZ ALAN CHAPEL, ARUNDEL*

Painted *circa* 1798-1800

(Canvas)

20,500

INTERIOR, with view of the window; in the center an altar-tomb with effigies of Earl of Arundel and his wife surrounded by four men; near a doorway on the left is a short stout man with his hat on, very like the artist himself, and nearby are two women.

*Height, 28 inches; width, 36 inches.*

*Exhibited at the Grosvenor Gallery, 1888, No. 169, by A. Andrews; and sold in his collection at Christie's, April 14, 1888. 320/6 (T.H. Ward).*

*See Sir Walter Armstrong's "Turner," 1902, p. 218.*

Turner is one of the most original and remarkable figures in British Art. The son of a London barber, Turner began to draw before he attended school. In 1789 he became a student at the Royal Academy School and in the same year his first picture was hung at the Academy; ten years later he was elected an associate and in 1802 a full member. Great as a painter in oils and even greater as an artist in water colors, Turner will remain for all time one of the most original forces in European art.

8002.

Hearn cat. no. 57





## FRANCESCO GUARDI

ITALIAN: 1712—1792

435—*VENICE*

(Canvas)

10,400

FRONT of the Ducal Palace, the Prison, the Riva degli Schiavoni and the Campanile; St. Mark's and the Piazzetta on the left; in the foreground the Laguna, with a sailing vessel unloading, at right; many gondolas, barges and sailboats along the quays across the water. The sky of gray clouds is broken by a space or two of blue.

Exhibited at Burlington House in 1891, by the Rt. Hon. Cavendish Bentinck, M.P., and sold at Christie's on July 11 of the same year. This fine picture is reproduced as the frontispiece to G. A. Simonson's "Francesco Guardi," 1904; and is again reproduced in *Art in America*, February, 1914, where Mr. Simonson prints some interesting details concerning the picture in the early part of the last century.

*Height, 33 inches; length, 50½ inches.*

*G. A. Simonson's "Francesco Guardi," p. 93, No. 172.*

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.

*Christie's mark erased*



JAN VERSPRONCK

DUTCH: 1597—1662

436—*PORTRAIT OF A DUTCH LADY*

4 300

THREE-QUARTER-LENGTH figure of a young lady, standing; black dress, white lace collar and cuffs, holding a handkerchief in her right hand; gold cross with pearl pendant, gold bracelets; fair hair bound with dark velvet.

*Height, 42 $\frac{3}{4}$  inches; width, 30 $\frac{1}{2}$  inches.*

*Dated 1631.*

*Collection of Count Nesselrode.*

#### A VERSPRONCK FOR WORCESTER

A "Portrait of a Dutch Lady," by Jan Verspronck, has just been acquired by the Worcester Art Museum, of Worcester, Mass., for its permanent collection. The picture was sold at the recent Hearn auction at the Plaza, to the Ehrich Galleries of this city, which has now disposed of it to the Museum. 6 4 18

It is a three-quarter length standing figure of a young woman, attired in a black dress with a white lace collar and cuffs. Her ornaments include a gold cross with pearl pendant, and gold bracelets. Her fair hair is bound with dark velvet.

There were only two examples of Verspronck in the Hearn collection. The portrait is dated 1631, when the artist was in his prime. The canvas was formerly in the collection of Count Nesselrode.



## EXHIBITIONS NOW ON

### War Paintings for Charity

The much heralded exhibition of modern French paintings for the relief of disabled French soldiers—another of the long series of art benefit displays which began in N. Y. in the autumn of 1914, for French artists and their families—opened Monday afternoon from the Academy of Art, 215 W. 57 St., Apr. 17-20. These exhibitions of art benefit displays are favorites, and perchance discovering something of worth, unknown before.

### Bookbinders to Exhibit

The Guild of Book-Workers announces its forthcoming exhibition in the rooms of the Architectural League, in the Fine Art Building, 215 W. 57 St., Apr. 17-20. These exhibitions of art benefit displays are favorites, and perchance discovering something of worth, unknown before.



JOHN HOPPNER, R.A.

1758—1810

437—MISS DENISON

(Canvas)

3600

NEARLY whole length, standing to front, looking to right; white dress with high waist, white belt with gold buckle, narrow black ribbon with gold-framed monocle; dark hair falling in curls over forehead; right arm resting on ledge of pillar, left hand holding fold of pink shawl.

*Height, 50 inches; width, 40 inches.*

S/ Collection Earl Ponder.

Hearn cat no 25

Library of the University of Michigan







RICHARD COSWAY, R.A.

ENGLISH: 1742—1821

438—*PORTRAIT OF A LADY WITH A LARGE HAT*

1200

(Canvas)

THREE-QUARTER figure, seated in a landscape under trees, directed to left; in white dress with short sleeves, pinkish-brown bodice, white fichu, black shawl around shoulders and arms; yellow straw hat with blue ribbons, powdered hair; right hand holding partly opened book.

*Height, 50 inches; width, 40 inches.*

Cosway, whose fame as a miniature painter stands unrivaled, studied (as did Sir Joshua Reynolds) under Hudson, and was elected an associate of the Royal Academy in 1770 and a full member in the year following. His fame as a miniature painter has somewhat obscured his undoubted ability as a painter of life-size portraits.

## FRANCISCO COLLANTES

SPANISH: 1599—1656

### 439—*FLIGHT INTO EGYPT*

(Canvas)

24600

A CLASSICAL landscape, with tall tree and a river in the center; the Virgin and Child, in immediate foreground, are being directed by an angel; buildings to right and left, and distant hills.

*Height, 43½ inches; length, 56 inches.*

*Signed.*

*Exhibited at the Copley Society of Boston.*

*Bought from Messrs. Durand-Ruel.*

Born and died at Madrid; a pupil of Vicente Carducci, he was employed in the decoration of the Palace of Buen Retiro. His fame during his lifetime was chiefly as a landscape painter, but he is now best known by his historical subjects.

## PIETER JANSZON VAN ASCH

DUTCH: BORN IN 1603

### 440—*LANDSCAPE IN GELDERLAND*

1000

(Canvas)

BROAD view, divided on the left by a river with a rustic bridge, over which cattle are passing; in the foreground, a man on horseback giving alms to a beggar; and to the right, masses of trees with buildings, figures on horseback and on foot, with goats and sheep, coming down the incline towards the river.

*Height, 50 inches; length, 61 inches.*

A native of Delft and a painter of landscapes in the style of the Ruysdaels and Jan Wynants, almost all that is known of Van Asch is that he was an extremely popular artist in his time and that, though he lived to a great age, the date of his death is unknown. Probably most of his works are now attributed to his more famous contemporaries.

## FRANCESCO ALBANI (or ALBANO)

ITALIAN: 1578—1660

### 441—*VENUS AND CUPIDS*

(Canvas)

475

LANDSCAPE with masses of clouds; the nearly nude Venus, with gold bracelet, sleeping on white drapery and surrounded by a host of baby cupids, some of whom are unveiling her.

*Height, 42 inches; length, 63 inches.*

Native of Bologna and a pupil of Calvaert, he had, as a fellow-student, Guido Reni; the two continued their studies together under Lodovico Carracci and continued their friendship through their careers. His works are well represented in public galleries and churches in Italy and other places on the European continent.

## CLAUDE GELLÉE

(called CLAUDE LE LORRAIN)

FRENCH: 1610—1682

### 442—*L'AMOUR ET PSYCHE*

(Canvas)

1650

IN the distance a long range of mountains with winding rivers; to left, trees with temple and other classical buildings; to right, shepherd and shepherdess with flock of goats; Cupid and Psyche bathing in a pool which occupies the forepart of the picture.

*Height, 37 $\frac{3}{4}$  inches; length, 61 $\frac{1}{2}$  inches.*

*Purchased from M. Charles Sedelmeyer, Paris.*

Born at Champagne (Vosges); lived in Rome, with Agostino Tassi, a landscape and marine painter. In Rome he was patronized by Cardinal Bentivoglio and by Pope Urban VIII. For the last forty years of his life he worked in Italy, painting and etching with enormous facility. Although Claude's pictures are not so much sought after by collectors as in former times, he still ranks as one of the greatest landscape artists of the seventeenth century.

*Ball State Teacher Conv. Muncie.*



## JAN LOOTEN

DUTCH: Circa 1618—1681

### 443—*LANDSCAPE WITH HORSEMAN*

(Canvas)

A RICHLY wooded landscape, with an uneven hilly roadway between an avenue of tall overhanging trees and high banks on either side; a mounted traveler is going towards the road, down which other figures are seen approaching; to the left, a pool; cattle, with drover, are seen through the trees on a highroad in the middle distance. Sky of clouds and blue.

*Height, 52½ inches; length, 62½ inches.*

Looten was probably a native of Amsterdam, and lived for many years in England, where this fine picture was probably painted. His thickly wooded landscapes are among his happiest creations. Important examples of his work rarely occur in the open market.

*Formerly attributed to Jan G. Ruyda.*



**JAMES STARK**

ENGLISH: 1794—1859

**444—A WOODLAND ROAD**

(Canvas)

625

DENSELY wooded side of a hill; in left foreground a road with a market cart, in which are figures, drawn by two horses; other figures in the center, and to right cows drinking at a pond.

*Height, 41 inches; length, 60 inches.*

Stark was one of the ablest of the Norwich School of painters. He studied under John Crome for three years, and was a fairly regular exhibitor at the Royal Academy from 1811 until the year of his death. At his best Stark was an exceedingly fine landscape painter, rivaling his master, to whom many of Stark's best pictures have been attributed.

*Painting lent 1912 58*





## RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

### 445—*A PROCESSION ON THE QUAI*

(Canvas)

L1800

ST. MARK'S, Venice, and Piazza, at right; sea and vessels at left; on the Piazza is seen a religious procession headed by red-robed priests and monks in brown; church in distance to left.

*Height, 45½ inches; length, 64½ inches.*

*Signed at the lower right, and dated 1827.*

*Collection Count de Ganay, Paris.*

Bonington was one of the most forceful figures in art during his brief career. While his technique was French, his feeling was English. He studied at the Ecole des Beaux-Arts in Paris, but his art was chiefly influenced by Constable, and like him, he was a brilliant impressionist, and together they may be regarded as the founders of the Barbizon School. While he has never been a "neglected" artist, it is only within the last half century that his greatness as an artist has been fully recognized. Examples of his work are in many public galleries in Europe and America, the finest of all being at Hertford House, London, where there are thirty-four examples. Bonington paid a long visit to Venice in 1824.



## FRANCESCO GUARDI

ITALIAN: 1712—1793

### 446—*SEAPORT AND CLASSIC RUINS IN ITALY*

(Canvas)

5100

To left, sea and port, with numerous sailing vessels and other craft; boats moored at the wharf, with figures unloading and transferring bales of merchandise; in the right center, tall square tower and other towers and buildings in the middle distance, with stone bridge; and to right, two other high bridges, the nearer one with foot passengers. On the extreme right are two Corinthian columns supporting ruins, from which vegetation is growing; sky of clouds.

*Height, 48 inches; length, 70 inches.*

*Collection Martin Colnaghi, London, 1907.*

Guardi was born, lived and died in Venice, whose varied beauties he has immortalized in almost innumerable canvases, large and small. He was a pupil of Canaletto and, without being an imitator, probably no pupil more faithfully or more successfully maintained the traditions of his master. It has been left to an Englishman, Mr. George A. Simonson, to write the fullest and most authoritative account of Guardi.

2 1712, 1713/14

The artist's name is Guardi

2 1712, 1713/14



## BARTHOLOMEUS VAN DER HELST

DUTCH: *Circa* 1611—1670

### 447—*FAMILY GROUP*

(Canvas)

2100

GROUP of three figures. Gentleman in black dress, with white cuffs and collar, long brown hair and slight mustache, standing to left and pointing with left hand to his wife, who is seated in a red chair and is in black dress with broad white lace collar and cuffs, her handkerchief in her left hand and a ring on the index finger of right hand, which rests on arm of chair. Near the father is a golden-haired child in brown and white dress, holding a bunch of grapes.

*Height, 53½ inches; length, 67 inches.*

Born at Haarlem, probably studied under N. Elias and influenced by Frans Hals, Van der Helst was perhaps the most dignified portrait painter of his period.



CLAUDIO COELLO

SPANISH: *Circa* 1621—1693

448—*A SPANISH PRINCESS*

(Canvas)

800

WHOLE-LENGTH of a young girl standing at an organ, directed to left and looking at the spectator; dark dress elaborately embroidered with gold, yellow sash, white lace collar and cuffs; pearl necklace, reddish brown hair with pearl ornament and white bow.

This is undoubtedly the picture which was sold as "The property of a Gentleman," at Messrs. Robinson & Fisher's, London, on May 29, 1902, lot 127. It is described in the catalogue as "from the collection of Louis Philippe, in which it was ascribed to Zurbarán." It was lot 295 in the sale at Christie's on May 13th, 1853, of the celebrated Spanish Gallery of the French King.

968

lot 295

Height, 74 inches; width, 43½ inches.





## SIR PETER LELY

ENGLISH: 1618—1680

### 449—*ANNE HYDE, DUCHESS OF YORK*

(Canvas)

1100

WHOLE-LENGTH of a lady, standing, directed to right and looking at spectator; low gray dress, broad white sleeves with pearl bands, long black cloak edged with white fur; dark hair bound with pearls, pearl earrings and necklace; left hand holding sleeves, right hand pointing to right.

Anne Hyde, who was born in 1637 and who died in 1671, was the daughter of Lord Chancellor Clarendon, and first wife of James, Duke of York, afterwards James II. She was the mother of Queen Mary, Consort of William III, and of Queen Anne. There are several portraits of her by Lely, one of which is in the National Portrait Gallery, London.

*Height, 86 inches; width, 51 inches.*

Lely (whose original name was Peter Van der Faes) was born in Soest, Westphalia, and settled in London in 1641; he enjoyed great popularity as a portrait painter, being patronized by Royalty as early as 1643, when he painted Charles I, William of Orange and Princess Mary. Charles II knighted him and appointed him his principal painter. His output was large, and his replicas very numerous.



# THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

## 450—*THE BLUE BOY (MASTER BUTTALL)*

35.000

(Canvas)

*Very thick layers of paint*

WHOLE-LENGTH figure of a youth, standing to front in a landscape, looking at the spectator, in blue dress, knee breeches, white stockings, white lace collar and cuffs; blue ribbon bows on shoe; right hand holding dark hat with white feather, left resting on hip; brown hair falling over forehead and ears.

*Height, 72 inches; width, 51 inches.*

The following appreciation of this fine portrait was written by the late Frank D. Millet, N.A., and is prefixed to a monograph by William H. Fuller, "Gainsborough's Blue Boy," published in New York in 1898.

"Superlative qualities of style, of distinction, of life, no less than accompanying charm of color and of execution, belong to this picture and place it easily among the masterpieces of portraiture of any school and any period. It marks the apogee of Gainsborough's career, for it possesses the most precious characteristic of this eminent artist's work and reflects all the magic of his genius. Like other notable portraits which might be cited, it is, first of all, very simple in arrangement and is fascinating for the very reason of its direct and frank treatment. The youthful subject, dressed in a so-called Van Dyck costume of blue silk, has been painted in an attitude of unstudied grace, facing the spectator, his left leg slightly in advance of the right, which supports the weight of the body. His right arm—the hand holding a large hat with white feather—hangs nearly straight by his side; the left is hidden in the folds of a short cloak, which it holds against the left hip. Rich lace at the neck and wrist and delicate lines of embroidery at the edge of the closely buttoned short-waisted jacket embellish the garment, and the soft folds of a lawn shirt are seen at the bend of the arm and at the waist. Lace-trimmed garters fasten the white silk stockings at the knee, and bows of the same material adorn the shoes. The colour of this costume is always described as blue, and rightly so, although it has a peculiar and unique quality which may be more accurately designated as a composite tone of warm green blue. It has the depth and refinement of some of the similar tones found in oriental porcelains. The head of the boy is rich and glowing in colour, solid in modelling, and moreover is drawn with extraordinary precision and force. The type of face is impressive in its refinement and in the pure boyishness of expression.

"The vivacious but limpid eyes under the angles of the delicately moulded eyebrows; the fine, straight nose; the firm and sensitive mouth almost feminine in its sweetness—each and every feature has, indeed, unusual charm. Behind the figure, and enveloping it in full warm tones, a landscape is broadly suggested with great vaporous clouds, trees in full foliage, and a gleam of light along the low horizon. The whole picture is enveloped in a soft mellow tone."

*History.* There are, as is well known, two versions of this picture, the Duke of Westminster's and the present one. It is generally believed that "The

[Continued





[No. 450—*Continued*]

Blue Boy" was one of the three whole-lengths exhibited by Gainsborough at the Royal Academy of 1770. Mary Moser, one of the original members of the Academy, writing of the 1770 exhibition to Fuseli, who was then in Rome, said: "Gainsborough is beyond himself in a portrait of a gentleman in a Van Dyke habit." According to William I. Whitely, Gainsborough's latest and most exhaustive biographer, the earliest mention so far discovered is in Jackson's essay on Gainsborough, published ten years after the artist's death, when it is spoken of as already famous. "Perhaps his best portrait," said Jackson in January, 1798, "is that known among the painters as 'The Blue Boy'; it was in the possession of Mr. Buttall, near Newport Market." Edward Edwards, A.R.A., in the sketch of Gainsborough in his "Anecdotes of Painters," published in 1808, describes it as "a whole length portrait of a young gentleman in a Van Dyke dress, which picture obtained the title of 'The Blue Boy,' from the colour of the satin in which the figure is dressed. It is not exaggerated praise to say that this figure might stand among those of Van Dyke. It is now in the possession of Mr. Hoppner, R.A." Edwards adds in a footnote: "This was the portrait of a master Buttall, whose father was then a very considerable ironmonger in Greek Street, Soho."

Edwards, who was elected an associate of the Academy in 1773 (and who first exhibited there in 1771), died in 1806, two years before his book was published. Most of the book was probably written some years previously. The next incident in the history of "The Blue Boy" was in 1814, when it was exhibited at the British Institution by Earl Grosvenor. It has never been discovered from whom "The Blue Boy" was originally painted. The natural assumption is that it was once in the possession of the Prince of Wales (George IV) and by him sold to John Nesbitt, M.P., for three hundred pounds. Nesbitt's "very choice collection of paintings" was sold by auction at his house, No. 20 Grafton Street, London, by Peter Coxe on May 25, 1802, and the picture was lot 63. It was described as follows: .

"A whole length figure, with fine landscape in the background. This most incomparable performance ranks this very celebrated Master among the First Class of Painters, Ancient and Modern. It has the grace and elegance of Van Dyke in the Figure, with Countenance as forcibly expressed and as rich as Murillo, with the management of Titian. It is a picture which cannot be too highly spoken of or too much admired."

In the absence of a copy of the sale Catalogue with the names of the purchasers, the identity of the buyer of the Gainsborough portrait remains a mystery, and it is just at this point that the history of "The Blue Boy" diverges into two channels. There can be no reasonable doubt that the history of the Duke of Westminster's picture, as told by John Young in his catalogue of the "Pictures at Grosvenor House," 1820, is approximately accurate when he states that "this picture was purchased at Mr. Buttall's sale by Mr. Nesbitt; it became afterwards the property of Mr. Hoppner, who disposed of it to Earl Grosvenor." It may have been purchased by Nesbitt for the Prince of Wales, and subsequently returned owing to the Prince's financial straits. It may also be added, and this is an important point, that Hoppner and Earl Grosvenor were on intimate terms, the Earl not only patronizing the artist, but was godfather to Hoppner's second son, Richard Belgrave Hoppner.

[*Continued*]

[No. 450—*Continued*]

So far, then, with regard to the Duke of Westminster's version. On the other hand, Mr. Hearn's version is also claimed to have belonged to Nesbitt: It is stated by Mr. J. Sewell, a former owner of this picture (*"Notes and Queries,"* May 6, 1871), that Nesbitt, having discharged his debts, took up his residence at Heston in 1815, and that a "Blue Boy" picture found its way there, and was identified by an aged widow named Shortland as the one she saw in London on March 9, 1871. Mr. Fuller, in his brochure, suggests that the Prince of Wales bought the picture for his old friend, "kept it for him for several years," and finally "sent it to him at Heston the moment that Nesbitt was released from his debts." Unfortunately for this theory, the Prince of Wales was never capable of doing a generous action. According to Mr. Fuller's account, about 1820 Nesbitt's affairs again became involved, his pictures were sold, and "The Blue Boy" became the property of William Hall, an auctioneer or a retired silversmith. This gentleman was an eccentric man, who died in October, 1856. He left a will which was disputed; and under an order of the Court of Chancery his household effects were sold in March, 1858, by Peter Broad and Pritchard, auctioneers. At this sale a Mr. Dawson became the purchaser of "The Blue Boy," and subsequently sold it to Mr. Joseph Sewell of the Institute of Civil Engineers, at a *conversazione* of which Institute it was exhibited in 1867. It was exhibited on sale at Mr. Hogarth's, the picture dealer's, of 96 Mount Street, Grosvenor Square, London, and purchased by Sir Joseph Hawley, on whose death it went to his brother, Sir Henry Hawley, who in turn sold it to the late Mr. Martin H. Colnaghi, the London picture dealer. It was lot 37 in Mr. W. H. Fuller's Sale in New York, on February 25, 1898, and offered at the upset price of \$50,000. It subsequently was purchased by the late Mr. George A. Hearn, who lent it for exhibition to the Lotos Club, New York, in February, 1910.

While there never has been any question as to the absolute authenticity of the Duke of Westminster's version of "The Blue Boy"—for critics of all classes have agreed on this point during the last hundred years—the point is, who painted Mr. Hearn's version? There is no reason why Gainsborough should not have painted a replica, as he did of several of his pictures. It has been suggested that Hoppner may have copied the original picture while it was in his possession, as an experiment, and that this picture is the Hoppner copy. Of this, however, there is no record. A comparison of the two pictures side by side would help to clear up certain points of a technical nature. But no comparison of any kind will prevent this present picture, whether a replica or a copy, from being regarded as a masterpiece in English portraiture.

Gainsborough, who has been ranked as the greatest English landscape and portrait painter, was the son of a clothier, and studied with Frank Hayman, at the Martin's Lane Academy, London. In 1745 he settled at his native place, Sudbury, Suffolk, as a portrait painter, whence he removed in 1746 to Ipswich. Four years later he removed to Bath, where he painted most of the distinguished visitors and others at this fashionable watering-place. He was one of the original members of the Royal Academy, founded in 1768. He settled in London in 1774, where his work was so much in demand that he was unable to execute all the commissions which he undertook.

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

451—*LADY STANHOPE*

Painted about 1768

(Canvas)

5300

WHOLE-LENGTH, life-size, standing to front, and looking slightly to left; white flower-patterned dress, mauve sash, pink cloak, dark hair bound with pearls, curl falling over right shoulder, pearl necklace and bracelet; left hand resting on ledge of column; trees and sky in background.

*Height, 86 inches; width, 56 inches.*

*From the collection of General Bulwer, Haydon Hall, Norfolk.*

Cotes studied under George Knappton, and worked with equal skill in oil and crayon; in the latter medium he was the first English artist to be ranked as great. Horace Walpole compares him favorably with Rosalba. His early death removed from the ranks of English artists a man of high promise: some of his portraits in oils rank with those of Gainsborough, and others have been sold as by Sir Joshua Reynolds. He was a Foundation member of the Royal Academy.

*2 Lotus Club, NY Feb 15/10 no 16.*

NOTICES.

MESSRS. PUTTICK & SIMPSON'S FORTHCOMING SALES.

PORCELAIN, OBJECTS OF ART, AND OLD ENGLISH FURNITURE,  
June 22nd and 23rd.

MUSICAL INSTRUMENTS, June 27th.

BOOKS AND MSS., June 28th and 29th.

GOLD, SILVER AND BRONZE COINS AND MEDALS, July 4th.



of [unclear] [unclear]  
Relief of [unclear]

Mr. [unclear]  
[unclear]

[unclear] [unclear]  
[unclear] [unclear] and  
[unclear] [unclear]  
[unclear] [unclear]

PAOLO VERONESE (PAOLO CALIARI)

ITALIAN: 1528—1599

452—*FORTUNA*

(Canvas)

675

WHOLE-LENGTH figure of a golden-haired young woman, in classical robe of pink and voluminous mantle of patterned white and pale blue; gold chain across shoulders; feet sandalled, the right resting on a globe; right hand holding fold of dress, and left hand at waist; distant landscape to left.

Veronese's conception of Fortuna in the Doge's Palace, Venice, is totally different from the above picture.

*Height, 90 inches; width, 58 inches.*

Born at Verona, where he studied under Badile and Brusasorci. After working at Mantua and elsewhere, he went to Venice in 1555, where his work became in great demand, commissions coming to him to decorate the Ducal Palace and other places. Two of his most famous pieces, the "Battle of Lepanto," and his "Feast in the House of Levi," are now in the Accademia at Venice; he was tried before the Inquisition for his "irreligious" treatment of the latter subject, and had to remove certain features which were held to be obnoxious by the authorities.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

\$209,975

Total #5 reserves \$604,130



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
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30—Fitz, B. R., "Head of a Young Woman," 17x14, N. M. Vose, agent.	108	310	87	Dewing, T. W., "The Sorceress," 16x11, Scott & Fowles.	16x	700	169—Scholderer, Otto, "Ophelia," 45x31, A. Mellilo.	1,325
31—Bogert, G. H., "The Water Gate," 20x30, W. H. Brady.	80	4,100	88	Wyant, A. H., "Summer," 16x24, Macbeth Galleries.	16x24	4,100	170—Leader, B. E., "A Moonlight Common," (canvas), 40x59, W. B. George.	190
32—Weiss, E. F., "A Woman of India," 27x41, A. F. Mellilo.	325	875	89—Tryon, D. W., "Spring Morning," (panel), 11x22 1/2, Macbeth Galleries.	21x17 1/2	875	100	Total	\$185,585
33—Inness, C. F., "The First Snow at Cragshurst," 28x36, H. T. White.	55	100	90—Shannon, J. J., "Marjorie," 21x17 1/2, T. Barth.	21x17 1/2	100	100		
34—Neckele, C. F., "June," 24x20, Geo. Broadburs.	310	2,100	91—Blakelock, R. A., "Moonlight and Clouds," 16x24, Macbeth Galleries.	16x24	2,100	370		
35—Bogert, G. H., "Mist and Sunshine," 22x24, W. H. Brady.	150	370	92—Weeks, E. L., "Fountain, Cordova," 18x24, J. F. Ferargil Gallery.	18x24	370	3,600		
36—Bogert, G. H., "Showery Day, Katwyk, Holland," 25x30, Seaman, agent.	300	3,600	93—Marth, Homer, "Glimpse of the Sea," 15x24, Macbeth Galleries.	15x24	3,600	600		
37—Swain, Gifford R., "Barney's Joy Chiff," 16x30, A. F. Mellilo.	200	3,600	94—Blakelock, R. A., "Sunset," 18x24, W. B. George.	18x24	3,600	600		
38—La Farge, John, "Landscape," 26x42, Scott and Fowles.	110	600	95—Robinson, J. T., "In the Garden," 18x24, Macbeth Galleries.	18x24	600	5,700		
39—Bogert, G. H., "A French Village, Moonlight," 28x36, P. A. Clinton.	200	5,700	96—Wyant, A. H., "Summer Landscape," 16x20 1/2, Ex-Senator W. A. Clark.	16x20 1/2	5,700	2,200		
40—Franzen, A., "The Kitchen Garden (watercolor)," 36x20 1/2, Seaman, agent.	50	2,200	97—Murphy, J. F., "August Afternoon," 16x24, P. W. Rous.	16x24	2,200	3,900		
41—Bogert, G. H., "Morning, Katwyk, Holland," 28x36, P. A. Clinton.	210	3,900	98—Wyant, A. H., "Meadow Land, Vermont," 16x20, Bernet, agent.	16x20	3,900	975		
42—Hawthorn, C. W., "Young Housekeeper," 25x30, Macbeth Galleries.	600	975	99—Weir, J. Alden, "Summer in Conn.," 20x24, R. Handley.	20x24	975	3,800		
43—Bogert, G. H., "Pool in the Forest," 28x36, Bernet, agent.	325	3,800	100—Murphy, J. F., "Rain," 16x22, Scott and Fowles.	16x22	3,800	800		
44—Bogert, G. H., "Morning, Katwyk, Holland," 28x36, E. E. Dickinson.	250	800	101—Bunce, W. G., "Venice," 25 1/2x19 1/2, John Doe.	25 1/2x19 1/2	800	250		
45—Kust, F. W., "Frosty Morning," 22x28, Kennedy & Co.	360	250	102—Shannon, J. J., "Young Woman in Blue," 24x20, Miss H. Strohm.	24x20	250	150		
46—Picknell, W. I., "Late Afternoon," 28x36 1/2, P. A. Clinton.	150	150	103—Wiles, I. R., "Girl Playing Guitar," 26x20, Ferargil Gallery.	26x20	150	376		
47—Phelps, H. W., "The Coiffure," 30x24, Miss H. Strohm.	150	376	104—Bogert, G. H., "Dordrecht, Holland," 25x30, W. C. Runyon.	25x30	376	500		
48—Jonkers, A., "The Harpist," 36x28, M. H. Machin.	360	500	105—Loeb, Louis, "Miranda," 30x25, R. C. and N. M. Vose.	30x25	500	125		
49—Brown, I. G., "Lost in the Fog," 24 1/2x39 1/2, Alfred Lueking.	320	125	106—Dearth, H. G., "Woodland and Landscape," 16x30, E. Prentice.	16x30	125	225		
50—Bogert, G. H., "Holland Landscape," 25 1/2x30 1/2, Seaman, agent.	250	225	107—Bogert, G. H., "The Storm," 28x36, Bernet, agent.	28x36	225	7,000		
51—Bogert, G. H., "Late Afternoon; Dordrecht, Holland," 28x36, McDonough Gallery.	225	7,000	108—Murphy, J. F., "Afternoon, October," 24x37 1/2, R. C. & N. M. Vose.	24x37 1/2	7,000	1,100		
52—Sarony, Napoleon, "Portrait of Mrs. Gilbert," 34 1/2x27 1/2, Bernet, agent.	80	1,100	109—Tryon, D. W., "Twilight in French Hamlet," 22x33, R. C. & N. M. Vose.	22x33	1,100	350		
53—Foote, W. H., "Young Girl Arranging Flowers," 24x30, F. E. Church.	60	350	110—Bogert, G. H., "Night; Montigny," 25x30, Henry Schultheis.	25x30	350	625		
54—Franzen, A., "The Harvest," (watercolor), 19x24, M. H. Marlin.	80	625	111—Robinson, J. T., "Landscape," 22 3/4x40, W. Stimmel.	22 3/4x40	625	575		
55—Bogert, G. H., "Landscape: Moonrise," 28x36, W. H. Brady.	240	575	112—Bogert, G. H., "Foggy Morning, Amsterdam," 28x36, J. Loeb.	28x36	575	17,500		
56—Bogert, G. H., "Edge of the Forest," 36x28, Edward S. Levy.	290	17,500	113—Blakelock, R. A., "Landscape," 27x37 1/2, Bernet, agent.	27x37 1/2	17,500	5,200		
57—Weiss, E. F., "Potter's Wharf," 25x30, Henry Schultheis.	130	5,200	114—Murphy, J. F., "Grove and Field," 24x36, P. W. Rous.	24x36	5,200	10,100		
58—Sparks, A. W., "Pittsburgh," 36x40, E. Prentice.	100	10,100	115—Wyant, A. H., "Summer Landscape," 20x30, Henry Reinhardt & Son.	20x30	10,100	4,000		
59—Franzen, A., "Parisians," (watercolor), 31 1/2x21 1/2, Geo. B. Wheeler.	50	4,000	116—Robinson, J. T., "Valley of the Seine," 25 1/2x33 1/2, S. T. Shaw.	25 1/2x33 1/2	4,000			

### Third Session

The third session, Wednesday evening, brought a total of \$133,655. The modern foreign, chiefly French with a few English, pictures sold included no specially notable works, and while they brought fair prices on the whole, there were many bargains and the sale seemed a dull one after the exciting one of Tuesday evening. The highest price, \$8,200, was paid by Mr. A. Naumberg for a fine example of Aubigny "On the Oise", former Ambassador to Austria. Frederick C. Penfield paid \$6,800 for the superior example of Jacob Maris "On the Beach"—Scheveningen.

171—Pekitonow, I. P., "Landscape" (panel), 7x10 1/2, W. George.	\$330	172—Lynd, A., "Portrait of a Lady," (panel), 9 1/2x5 1/4, Mrs. L. V. Weil.	35
173—Maris, M., "The Doorway (watercolor), 10 1/4x6 3/4, A. C. von Wezel.	200	174—Pekitonow, I. P., "Landscape" (panel), 7x10 1/2, Miss Lorenz, agent.	425
174A—Pekitonow, I. P., "Landscape" (panel), 6 1/2x10 1/2, Miss Lorenz, agent.	400	175—Boudin, E. L., "Harbour of Trouville" (panel), 15 1/2x12 1/2, W. George.	370
176—Nicol, E., "The Doubtful Shilling" (panel), 10 1/2x7 3/4, Erich Galleries.	330	177—Jongkind, J. B., "Ducal Palace at Nevers" (canvas), 8 1/2x12 1/4, W. George.	330
178—Tryon, D. W., "Horses in Pasture" (canvas), 9x12 1/2, Ferargil Galleries.	475	179—Diaz, N., "Landscape" (panel), 8 1/2x10 1/2, Seaman, agent.	1,500
180—Decamps, A. G., "The Conflagration" (canvas), 10 1/2x16, W. George.	190	181—Dupre, J., "Chauvigneres pres Cayeux" (canvas), 22x18 1/2, Miss R. Teschner, agent for A. C. von Wezel.	325
182—Neuhuis, J., "Landscape" (watercolor), 11 1/2x20 1/2, Miss R. Teschner, agent.	80	183—Monticelli, A., "Landscape" (canvas), 15x21, R. C. & N. M. Vose.	200
184—Decamps, A. G., "The Poultry Yard" (panel), 20 1/2x15 1/2, J. Brown, agent.	475		

Total

\$133,655

## BOSTON

Portraits by Mlle. Gertrude des Claves of Montreal, and three landscapes by Geo. Inness, provide a new show in one of the Vose Galleries. Mlle. des Claves can catch the very spirit of childhood, as is evident from these sparkling pictures. Her color is tasteful, and she uses her brush with the freedom and snap of Cecilia Beaux. "The Roman Campagna" is an early Inness, somewhat literal in its descriptive elements, but full of the promise of his later works. "Moonrise, Montclair, N. J." (1892) and "Sunset on the Passaic" (1891) have been seen before here, but each time they come they attract renewed attention.

The Ethnic Galleries of N. Y., are holding their annual Boston exhibition of old masters at a local gallery, maintaining the high standards of their previous shows, with works by Gainsborough, Goya, Hoppner, Maes, Moro, Raeburn, Rembrandt, Reynolds, Turner, Lely and others.

The Boston Society of Watercolor Painters' show is on at the gallery of the Boston Art Club. It is much like its predecessors, apart from the emotional note injected into an otherwise placid display by the works of Philip Little and Arthur Goodwin; the former with joyous improvisations on the atmospheric colorings in Portland Harbor and the latter with his artistic rediscovery of the local Public Garden. Louis Kronberg shows several of his always good pastels of ballet girls.

A characteristic Charles H. Woodbury exhibition is on at the Guild of Boston Artists, with several new examples of this artist's stirring studies of the sea, and sweeping pictures of rolling mountains. In "Over the Bar" he has been especially successful in suggesting the speed of a fisherman's launch bucking the tumultuous in-sweeping surge. In other pictures he gives, with good effect, the illusion of atmosphere in perspective.

Ernest C. Sherburne.

land of the abstract. Never was an artist more intent on his theory of vibration of color, as well as in its application. Many of his pictures are curious, and all possess a fascination of the individual and the subtle realities which seem to superficial gaze to typify the unreal. Like Manet, he excels even himself in still life. One remarks always the style of all of his other pictures, but remembers the actual form, composition and color of his quaint vases of old fashioned flowers.

Mr. Blum spent several months a few seasons ago in the interior of China, and some of the fruits of this visit are to be seen at the club. Here he found a vivid, cruel, but beautiful country, full of wild Oriental charm of color, which such an artist is peculiarly fitted by temperament to express. One finds his Chinese studies worthy of much consideration. His recent works consist of French landscapes and views about Paris, adding an unusual interpretation of scenes, which, although familiar in the works of other men, take on a novelty and charm quite new in his interpretations.

Marion Dyer.

## CONCORD (MASS.)

At a recent special meeting of the directors of the Concord Art Association, it was voted to defer the spring exhibition, owing to the war and the consequent difficulties of transportation.

The annual meeting will take place at Miss Roberts' studio, Estabrook Road, Concord, Mass., May 25.

The following artists had kindly consented to serve on the committee of selection for this year: Sculpture, Charles Graffy; painting, C. H. Davis, A. C. Goodwin, Laura Coombs Hills and C. W. Hawthorne; drawing and etching, Elizabeth S. Green Elliott and Dwight C. Sturges.

in the most exquisite manner of poetic art; Clifford Snyder, five town landscapes, most sincerely depicted; H. O. Tanner, four canvases, again affirming his exceptional gifts; Gabriel Thompson, a marine and three agreeable landscapes; and Charles Thordike, Alpine and Corsican scenes, strong in drawing and original in conception of color. Four bronze statuettes by O. R. Gaensslen are delicately faithful to the finest classical traditions, although fully expressive also of the modern realistic spirit.

## Watercolors and Drawings

A large exhibition of paintings, watercolors and drawings for the benefit of the War Orphans, has just closed at the Devanbez Gallery in the Boulevard Malesherbes. Many artists of nearly all the schools were represented, as, for example, Abel Faivre, Bonnard, Bonnard, Mary Cassatt, Claude Monet, Maurice Denis, Flameng, de la Gandara, Gervex, Guillaumin, Henry Martin, Bonnat, L'hermitte, Lebourg, Renoir, Roll and Signac.

M. Charles Jouas is showing at the Chaîne & Simonson Gallery in the Rue Caumartin an excellent series of colored drawings, chiefly of charming bits of ecclesiastic architecture or sculpture. He finely proves and justifies his love of the cathedral of Chartres and of Notre-Dame de Mantres.

B. D.

## MILWAUKEE

Jean McLane's "Hill Top" has been presented to the Art Institute. The picture was shown for the first time here in Oct., 1915, at the Woman's Show.

A movement to get subscriptions was started but the complete fund was lacking and the idea had to be abandoned. Three years later, Mr. and Mrs. Johansen heard of this and made the gift to the Institute. The picture was presented at a Sunday Tea. The artist, in recognition of the gift, has been made in honorary artist life member of the Institute.

Owen Stephens; "In Port," by Rowley Murphy; a "Still Life," by A. B. Carles, and a "Decoration," by Florence Whitney.

The second of the series of three exhibitions into which the annual twenty-fourth is divided will open at the Art Club, March 2. The week at the Art Alliance is devoted to a series of musical and other entertainments for the benefit of the Emergency War Fund for American artists. Chas. Dana Gibson and Joseph Pennell lectured in aid of the cause at the Academy Feb. 26, and Major R. Tait McKenzie at the Art Alliance Feb. 25. Paintings and war posters by Philadelphians with the colors, and paintings by Frenchmen in the trenches are on view in the galleries of the Alliance.

Eugene Castello.

## LOS ANGELES

Mrs. Hermann Hall, docent of the Chicago Art Institute, recently delivered three lectures here before the various women's clubs, on Chinese and Russian fine and applied arts.

Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of Cala. landscapes and scenes around the Grand Canyon of Arizona.

Henrietta Shore, formerly of Toronto, Canada, has sold to the Province of Ontario for its art gallery one of her recent canvases, exhibited at the Independent Show in N. Y. last winter. Miss Shore is a member of the Los Angeles Modern Art Society and the Cala. Art Club.

At the Hollywood Woman's Club, E. Roscoe Shrader is exhibiting some landscapes. Mrs. Edward Fowler of La Loma Road gave a tea Feb. 17 at Prince Paul Troubetzkoy's studio, Hotel Huntington, Pasadena, for the benefit of the Red Cross. Recently Mrs. Howard Huntington presided at a function in this studio, where she exhibited her valuable and beautiful laces.



# GEORGE A. HEARN PICTURE SALE (Fourth Session)

At the fourth session, Thursday eve., a total of \$48,170 was realized for 97 numbers, for the most part of the early Italian, Flemish, Dutch, French and English schools, a grand total for the four sessions of \$394,165.

The session was in any way inspiring, as Mr. Hearn's collection was weakest in its examples of the early Italian, Flemish, Dutch and English schools, and a number of the paintings sold were frankly cataloged as copies. The highest price, \$4,700, was paid by Mr. Aaron Naumberg, for, possibly, a replica, or more probably, an early and excellent copy of Sir Joshua Reynolds's famous "Age of Innocence." (The catalog called it a "version.")

The largest buyer gave the assumed name of W. B. George.

264—Italian School, "Portrait of a Lady" (panel), 7 3/4x6. Miss Lorenz, agent.	\$150
265—Constable, J., "View in Norfolk" (attributed) (panel), 9 3/4x14. W. B. George	80
266—Rathbone, J., "Ford Castle, Northumberland" (panel), 8x12. Bernet, agent.	160
267—Constable, J., "Dedham Mill, Suffolk" (panel), 8 1/2x13. W. B. George.	460
268—Breughel, Jan., "Nymphs Surprised" (copper panel), 8 3/4x11 1/2. Mrs. Geo. Leary	270
269—Constable, J., "The Valley Farm" (panel), 13x16 1/2. Bernet, agent.	2,000
270—Van Der Neer, A., "Moonlight" (panel), 11 3/4x16. Bernet, agent.	375
271—Cotman, J. S., "The Tempest" (canvas), 18x28 1/2. W. B. George.	275
272—Van Ostade, A., (after), "The Village Inn" (panel), 14 1/2x18. Max Williams	175
273—Hamilton, W., "Shakespearean Scene" (panel), 10 1/2x13. W. W. Seaman, agent	325
274—Hamilton, W., "Shakespearean Scene" (copper panel), 10 1/2x13. W. W. Seaman, agent	325
275—Teniers, D., the Younger, "The Kermesse" (panel), 14 1/2x18. Max Williams.	250
276—Bonington, R., "Court of Francis I" (millboard), 14x16. W. B. George.	150
277—Leptice, N. B., "Innocence" (canvas), 16x13. Miss Lorenz, agent.	1,650
278—Palma Il Vecchio, J., "Madonna and Child" (ascribed to) (canvas), 16 1/2x14 1/2. E. Felsenheld.	275
279—Zurbaran, F., "St. Catherine" (canvas), 18 1/2x14 1/2. Benj. Kroepelner.	100
280—Bonifazio, "St. Agatha" (canvas), 24 1/2x15 1/2. A. F. Melillo.	150
281—Bruyn, B., "Portrait of a Lady," 17x13 1/2. W. W. Seaman, agent.	850
282—French School, "Portrait of a Lady," 19 1/2x16. Jos. A. Goldsmith.	100
283—Lawrence, Sir T. (School of), "Miss Barrow" (Mrs. Ramsay), 21 1/2x17 1/2. R. Deutsch	200
284—Mignard, P., "Anne of Austria" (canvas), 20x17. Mrs. Geo. Leary.	350
285—Reynolds, Sir J., "Portrait of a Gentleman" (canvas), 25 1/2x20 1/2. W. B. George	450
286—Zoffany, J., "Portrait of a Gentleman" (canvas), 26x20 1/2. W. W. Seaman, agent	200
287—Harlow, G. H., "Head of a Child," 21 1/2x16 1/2. F. B. Cooper.	375
288—Janssens, C., "Jane, Daughter of Henry Skipwith," 26x20 1/2. E. T. Prentice	250
289—Pocock, I., "Portrait of a Lady" (canvas), 29 1/2x24 1/2. W. B. George.	175
290—Edge, Pine R., "Portrait of D. Garrick" (canvas), 27 3/4x21 1/2. A. N. Neunberger	100
291—Van Goyen, J., (ascribed to), "Landscape" (panel), 14 1/2x21 1/2. B. Thompson	100
292—Wyant, Jan., "A Stormy Day" (panel), 15 3/4x19. R. Deutsch	225
293—Barker, T., of Bath, "On the Heights, Looking Toward the Welsh Coast" (canvas), 12 1/2x17 1/2. W. B. George.	325
294—Van Ruysdael, S., "Landscape with Figures" (canvas), 18x26. O. Bernet, agent	425
295—Barker, T., of Bath, "Landscape and Cattle" (canvas), 18x22 3/4. A. F. Melillo	175
296—Crome, L., "Moonlight on River" (canvas), 18x24. Bernet, agent.	350
297—Teniers, D., the Younger, "Place of Tombs" (panel), 16x23. Jos. Boero.	325
298—Van Bloemen, J. F., "Italian Landscape" (canvas), 20x29. A. Rau.	225
299—French School, "Portrait of a Lady" (pastel), 18x15. R. Ederheimer.	30
300—French School, "Portrait of a Lady" (pastel), 28 3/4x23. Clapp & Graham.	125
301—Dobson, W., "A. Cowley, Poet" (canvas), 30x25. Rosenberg Co.	275
302—Dutch School, "Mother and Child" (canvas), 24 1/2x29 1/2. Mrs. Aug. Lewis.	300
303—Van Slingelandt, P., "An Interior" (panel), 19x22. J. W. Green.	125
304—Bonifazio, "Madonna and Child," 28 3/4x22 1/2. A. F. Melillo.	275
305—Rembrandt (attributed), "Tobias and Angel," 30x25. W. M. Tobias.	325
306—Matteo, da Siena and di Giovanni, "Madonna and Child" (panel, arched top), 27 1/2x17 1/2. W. W. Seaman, agent.	3,200
307—Vanloo, J. B., "Portrait of a Gentleman" (canvas), 30x25. M. de Khronleff.	250
308—Reynolds, Sir J., "The Age of Innocence" (canvas), 31x25. O. Bernet, agent.	4,700
309—Reynolds, Sir J., "Portrait of a Lady" (canvas), 30x25. O. Bernet, agent.	900
310—Toque, L., "Mlle. Carpentier" (canvas), 31 1/4x25 1/2. M. de Khronleff.	375
311—Pocock, I., "Portrait of Lady Elizabeth Compton" (canvas), W. B. George.	225
312—Danloux, H. P., "Baroness de Trussell" (canvas), 28 3/4x23 1/2. V. Dreyfuss.	200
313—Lawrence, Sir T., "Portrait of a Lady" (canvas), 30x25. W. W. Seaman.	425
314—Vincent, G., "Landscape" (canvas), 25x30. O. Bernet, agent.	525
315—Muir, J. G., "Marine" (canvas), 20 1/2x17 1/2. W. B. George.	450
316—Reynolds, Sir J., (School of), "Mr. Hilliard" (canvas), 30x25. R. H. Lorenz	325
317—Lawrence, Sir T., "Lady Mackenzie," 30x2. Mrs. Geo. Leary.	475
318—Drouais, F. H. (attributed), "Portrait of a Lady" (canvas), 35 1/2x27 1/2. Sidney Neu	225
319—Vestier, A. (attributed to), "Portrait of a Lady" (canvas), Rosenberg Co.	275
320—Coello, C., "Portrait of a Lady" (canvas), 26 1/4x20 3/4. Kennedy & Co.	1,150
321—Spanish School, "Portrait of a Lady" (canvas), 33x27. M. Dreyfuss.	225
322—Mignard, P., "Portrait of a Lady" (canvas), 35x28. Clapp & Graham.	875
323—Toque, L. (attributed to), "Louis XIV," 33x26. Jos. Boero.	200
324—Janssens, C., "Baron Coventry, Lord Chancellor of England" (canvas), 31x25. Mrs. G. Leary	225
325—Verspronck, J., "Portrait of a Gentleman" (canvas), 36x28. B. Dreyfuss	250

326—Ricci, S., "The Ascension" (canvas), 35x21. R. Ederheimer	250
327—G. Da Santa Croce, "Madonna, Child and Saint" (panel), 23 3/4x26. W. B. George	375
328—Flemish School, "Ahasuerus" (panel), 39x38. W. W. Seaman, agent.	3,500
329—Italian School (probably a copy by Sassoferatto), "Flight into Egypt" (canvas), 37 1/2x28 1/2. "W. B. George."	350
330—Van Dyck, Sir A. (ascribed to), "Madonna and Child" (canvas), 37 1/2x26. "W. B. George"	475
331—Dutch School, "Portrait of a Gentleman" (panel), 42x29. "W. B. George"	625
332—Dutch School, "Portrait of a Lady" (canvas), 42x29. "W. B. George"	625
333—Gascar, H., "Portrait of a Girl" (canvas), 34x51. Mrs. E. T. Huntington	375
334—Frans Pourbus, the Elder, "Prince Henry, Afterward Henry VIII" (canvas), 42 1/2x29 1/2. Benj. Kroepelner.	150
335—Frans Pourbus, the Younger, "Portrait of a Lady" (canvas), 44 1/2x34 1/2. Bernet, agent	500
336—Russell, J. (period of), "Scene from an Old Play" (canvas), 47x39 1/2. B. Dreyfuss	200
337—Palma, Vecchio, "Madonna and Child" (panel), 43x33 1/2. "W. B. George"	375
338—Italian School, "Marriage of St. Catherine" (canvas), 47x39. Bernet, agent	625
339—Russell, J. (period of), "Portrait of a Child" (canvas), 42x24 1/2. Seaman, agent	200
340—de la Cruz, P., "Portrait of Austrian Princess," (canvas), 40x31 1/2. Mrs. Dan. Sickles	250
341—Collantes, F., "Landscape and Figures," 17x52. A. J. Carey	350
342—P. J. de Louthembourg, "Cattle and Landscape" (canvas), 37x49 1/2. Ehrich Galleries	725
343—Wilson, R., "Villa of Maecenas, Tivoli" (canvas), 48x56. "W. B. George"	350
344—Dutch School, "Portrait of a Lady" (canvas), 44 1/2x38 1/2. Mrs. J. T. Johnston	325
345—Vanderbank, J., "Portrait of a Lord Mayor of London," 50x40. S. J. Frank	150
346—Correggio (copy), "The Magdalene," 44x37 1/2. Mrs. E. T. Huntington.	300
347—P. Veronese (ascribed to), "Rebecca at Well," 39 1/2x51 1/2. Jos. Boero.	225
348—Rubens (ascribed to), "St. Peter Receiving Keys from Christ" (canvas), 35x31 1/2. O. Bernet, agent.	1,650
349—Spanish School, "Portrait of a Lady" (canvas), 56x37 1/2. B. Dreyfuss.	110
350—Toque, L. (ascribed to), "Portrait of a Lady" (canvas), 50x39 1/2. "W. B. George"	1,600
351—J. Vermeer of delft, "House of the Procurers" (canvas), 57x51. Jos. Kroepelner	250
352—A. del Castillo, "Plaiting the Crown of Thorns" (canvas), 59x80 1/2. T. V. Carey	200
353—Spanish School, "Madonna and Child" (canvas), 55 3/4x42 1/2. Bernet, agent.	1,250
354—Sassoferatto, "Virgin and Child" (canvas), 41x29. "W. B. George"	850
355—Venetian School, "Two Senators" (canvas), 61 1/2x28 1/2. Ray Whitmore.	125
356—Gerard de Lairesse, "Sacrifice to Diana" (canvas), 60x76. B. Kroepelner	175
357—Sir G. Kneller, "George II" (canvas), 85 1/2x51 1/2. S. J. Frank.	150
358—Poussin, G., "Landscape" (canvas), 61 1/2x90. A. P. Gardiner	550
359—Velazquez (copy), "Maid of Honor," 79x66 1/2. T. V. Carey	100
360—Thompson of Duddingston, "Stag Hunt" (canvas), 71x94. "W. B. George"	1,050
Total.....	\$48,710

## Final Session

At the fifth and final session last evening, an announced total of \$209,975 was obtained for ninety-nine pictures, the majority attributed to early English painters. This total makes a grand total for the five nights' picture sale of \$604,130, which, added to the total of the five session sale of the art objects to date, or \$110,978, makes a grand total for the sale thus far of \$715,108, with two afternoon sessions, one of today and one of Monday still to come.

361—Guardi, F., "Landscape" (panel), 9 1/4x6 1/2. Miss R. Teschner.	\$525
362—Van de Velde, A., "Winter Amusements" (panel), 14 1/2x20. D. Rosen.	500
363—Van der Neer, A., "Scene in Holland" (panel), 14 1/2x16 3/4. Bernet, agent.	150
364—Breughel, J. and Rubens, "Landscape and Figures" (panel), 10x15 1/2. Bernet, agent	1,350
365—Guardi, F., "Ruins and Figures," 13x20. Bernet, agent	750
366—Wilson, R., "Italian Landscape" (canvas), 16x21. R. Deutsch.	350
367—Constable, John, "The Waggon" (canvas), 13x19 1/2. "W. B. George"	2,250
368—Morland, G., "Noonday Rest" (panel), 19x17. Bernet, agent.	1,850
369—Constable, John, "Landscape in Suffolk" (panel), 13 1/4x21. Miss Lorenz, agent	2,000
370—Bonington, R. P., "Venice" (panel), 13x18. Miss Lorenz, agent.	550
371—Barker of Bath, "Landscape with Sheep and Shepherd" (canvas), 14x17 1/2. Bernet, agent	425
372—Morland, G., "Blissful Pigs" (canvas), 10x12 1/2. Miss Lorenz, agent.	450
373—Clouet, F. (ascribed to), "Charles, Son of Francis I" (panel), 7 1/2x6 1/2. Miss Lorenz, agent	225
374—Dou, G., "Portrait of a Youth" (panel), 6x4 3/4. Kleinberger Galleries.	900
375—Bonington, R. P., "Children on Sands" (panel), 10x14 1/2. "W. B. George"	450
376—Constable, J., "Hampstead Heath" (canvas), 10x12 1/2. Rudert, agent.	1,550
377—Morland, G., "Shepherds Reposing" (canvas), 18 1/2x14 3/4. G. W. Chester.	1,075
378—Gainsborough, T., "Landscape and Cattle" (canvas), 18x21 1/2. Bernet, agent.	800
379—Guardi, F., "The Rialto, Venice" (panel), 18 1/2x23 1/2. Bernet, agent.	1,800
380—Canaletto, A., "Ponte Della Canaregie" (canvas), 24x36. W. B. Richmond.	2,300
381—Marieschi, J., "Venice" (canvas), 19 1/4x28 1/2. "W. B. George"	200
382—Le Nain, A. and L., "Interior with Figures" (canvas), 20 1/2x25. L. Dreyfuss	300
383—Cotman, J. S., "Seascape" (panel), 13 1/2x19. Rudert, agent	300
384—Van Ruysdael, J., "Suburbs of Amsterdam" (panel), 6 3/4x23 1/2. J. J. Austin.	800
385—Zuccarelli, F., "Italian Landscape" (canvas), 22 1/2x28 1/2. Miss Lorenz, agent.	850
386—Albani, G., "Children Dancing" (panel), 24x28. G. W. Chester.	2,000

387—Constable, John, "Windsor Castle" (millboard), 15 1/2x20 3/4. G. K. Toun, agent	650
388—Marieschi, J., "Venice" (canvas), 22x31 1/2. A. Naumberg.	1,150
389—Romney, G., "Miss E. Gordon" (canvas), 20x16. Miss Lorenz, agent.	2,000
390—Hoppner, J. (period of), "Mrs. Guyon," 29 3/4x24 1/2. Rudert, agent.	500
391—Russell, J. (ascribed to), "Lady Beaumont," 30x25. Jesse Winburn.	250
392—Beechey, Sir W., "Mrs. Humphrey" (canvas), 30x25. Rudert, agent.	2,300
393—Lawrence, Sir T., "Portrait of a Lady" (canvas), 30x25. Bernet, agent.	1,700
394—Romney, G., "Lady Hamilton—Meditation" (canvas), 20x24. Bernet, agent	1,200
395—Thornhill, Sir J., "Mrs. Benson" (canvas), 29 3/4x25 1/2. R. C. & N. M. Vose.	525
396—Watson-Gordon, Sir J., "Portrait of a Gentleman" (canvas), 30x25. Rudert, agent	350
397—English School, "Portrait of a Gentleman" (canvas), 30x25. Rudert, agent	150
398—Constable, John, "George Garrard, A. R. A." (canvas), 28x24. Bernet, agent.	2,100
399—Lawrence, Sir T., "Young Cricketer" (canvas), 36x28. Miss Lorenz, agent	1,700
400—Raeburn, Sir H., "Portrait of a Gentleman" (canvas), 30x25. Mrs. Geo. Leary	775
401—Dutch School, "Portrait of a Lady" (canvas), 30x25. A. Naumberg.	1,050
402—de Largilliere, N., "Duchesse de la Rochefoucauld" (canvas), 29 1/2x24. Miss Lorenz, agent	475
403—Morland, G., "Contentment" (canvas), 28x36 1/2. "W. B. George"	4,200
404—Chambers, G., "Off Dover Cliffs" (canvas), 28 1/2x36. Rudert, agent.	625
405—Lorraine, Claude, "Grand Sunset, Genoa," (canvas), 45x41. G. K. Toun, agent.	2,500
406—Vannutelli, "Italian Seaport" (canvas), 26x52. Seaman, agent.	525
407—Van Thulden, T., "Isabella Brandt, Wife of Rubens" (canvas), 38x30. Rudert, agent	1,050
408—Zoffany, J., "Portrait of a Lady" (canvas), 36x26 1/2. J. J. Austin.	4,800
409—Reynolds, Sir J., "James Paine, Esq.," (canvas), 46x38. Rudert, agent.	1,200
410—Lawrence, Sir T., "John Julius Angerstein" (canvas), 41 1/2x32 1/2. Seaman, agent	425
411—Goya, F., "Juan Manuel Alvarez de Faria" (canvas), 43 1/2x33. Bernet, agent.	2,600
412—Veronese Carletto, "The Dogressa Morisini," (canvas), 43 3/4x36 3/4. E. T. Prentice	225
413—Bol, F., "Portrait of an Artist," (canvas), 42x45. Seaman, agent	1,200
414—Frans Pourbus, the Younger, "Marie de Medicis" (canvas), 47 1/2x37 1/2. Mrs. Geo. Leary	500
415—Rootius, J. A., "Portrait of a Young Lady" (canvas), 48 1/2x38. Rudert, agent	425
416—Jan Victors, "Portrait of a Dutch Gentleman" (canvas), 51 1/2x41. Henry Mack	1,500
417—Suttermans, J., "Portrait of a Medici Princess" (canvas), 45x35. Henry Mack	425
418—Tintoretto, "Portrait of Andrea Braccadino" (canvas), 45 1/2x36 1/2. Bernet, agent	350
419—Sir W. Beechey (period of), "The Sisters" (canvas), 50x40. Frank C. Ball	650
420—Harlow, G. (ascribed to), "Lady Barrow and Daughter" (canvas), 50 1/2x39. Frank C. Ball.	800
421—Sir P. Lely, "The Duchess of Portsmouth" (canvas), 50x40. M. J. Samuels.	900
422—Sir W. Beechey, "The Horsley Children" (canvas), 50x40. Seaman, agent	4,000
423—Francis Cotes, "Lady Hardwick" (canvas), 50 1/2x40 1/2. Miss Lorenz, agent	775
424—Hanneman, A., "Queen Henrietta Maria" (canvas), 42x30. Mrs. A. H. Riker	2,550
425—Nason, P., "Portrait of a Lady" (canvas), 49x39 1/2. Frank C. Ball	1,300
426—Sir J. Reynolds, "Lady Spencer," 59x39. Frank C. Ball	5,300
427—Mierevelt, M., "Portrait of a Gentleman" (canvas), 48x38. Frank C. Ball	1,000
428—French School, "Portrait of a Gentleman" (canvas), 48x38. Miss Lorenz, agent	825
429—Francis Cotes, "Miss Broughton: Holding a Mask" (canvas), 49 1/2x39 1/2. Bernet, agent	1,800
430—Sir J. Reynolds, "Dr. C. Burney" (canvas), 49 1/2x40. Henry Mack	5,000
431—Romney, G., "Miss Hollingsworth," 50x40. Bernet, agent	8,100
432—Bonington, R. P., "The Passing Storm" (canvas), 29 1/2x40. L. Kaufmann.	425
433—Guardi, F., "Island of San Michele" (canvas), 20x27 1/2. Seaman, agent	2,200
434—Turner, J. M. W., "Fitz Alan Chapel—Arundel" (canvas), 28x36. Mrs. Clarkson Cowl	20,500
435—Guardi, F., "Venice" (canvas), 33x50 1/2. R. C. & N. W. Vose.	10,400
436—Verspronck, J., "Portrait of a Dutch Lady," 42 1/2x30 1/2. Ehrich Galleries.	4,300
437—Hoppner, J., "Miss Denison" (canvas), 50x40. Mrs. Geo. Leary	3,600
438—Cosway, R., "Portrait of a Lady with Large Hat" (canvas), 50x40. Frank G. Ball	1,200
439—Collantes, F., "Flight into Egypt" (canvas), 43 1/2x56. Bernet, agent	4,600
440—Van Asch, P. J., "Landscape in Gelderland" (canvas), 50x61. Frank C. Ball	1,000
441—Albani, F., "Venus and Cupids" (canvas), 42x63. Mrs. Bernard A. Duis.	425
442—Lorraine, Claude, "L'Amour et Psyche" (canvas), 37 3/4x61 1/2. G. K. Toun, agent	1,650
443—Looten, Jan, "Landscape with Horseman," 52 1/2x62 1/2. J. J. Austin.	4,100
444—Stark, J., "Woodland Road" (canvas), 41x60. Frank C. Ball	625
445—Bonington, R. P., "Procession on the Quai" (canvas), 45 1/2x64 1/2. Frank C. Ball	4,800
446—Guardi, F., "Seaport and Classic Ruins in Italy" (canvas), 48x70. Bernet, agent	5,100
447—Van der Helst, B., "Family Group" (canvas), 53 1/2x67. G. K. Toun.	2,100
448—Coello, C., "Spanish Princess" (canvas), 74x43 1/2. Frank C. Ball.	800
449—Sir P. Lely, "Anne Hyde: Duchess of York" (canvas), 86x51. Frank C. Ball	1,100
450—Gainsborough, T., "The Blue Boy, Master Butall" (canvas), 72x51. Mrs. Clarkson Cowl	38,000
451—F. Cotes, "Lady Stanhope" (canvas), 86x56. "W. B. George"	5,300
452—Veronese, P., "Fortuna" (canvas), 90x58. "W. B. George"	675
Total.....	\$209,975
Total first session.....	25,205
Total second session.....	186,585
Total third session.....	133,655
Total fourth session.....	48,710
Grand Total.....	\$604,130



## THE GEORGE A. HEARN SALE

The late George A. Hearn, whose extensive art collections are now on exhibition at the American Art Galleries, where, most effectively arranged and displayed under the accomplished and experienced direction of Miss Lorenz, they fill not only the nine galleries usually devoted to pictures, porcelains and furniture, but the three large print and bookrooms, and even the salesroom—and which are to be sold by Mr. Thomas E. Kirby of the American Art Association—the art properties at the galleries on every afternoon of next week, and Monday afternoon of March 3, and the pictures in the Plaza Hotel ballroom, Monday to Friday evenings inclusive, also of next week; was not an ordinary collector.

This is proven, not only by the wide range and variety of his collections—now for the first time really known, as they are displayed at the galleries—even to his host of friends whom he delighted to entertain at his city residence—and even at his place of business, where he kept, not only the overflow from his too small house, wall and floor space, but even some of his best loved treasures, but from the evidence they give of a constant and persistent pursuit of art from sheer love of the pursuit and the subject, not from the mere pride of possession and desire to emulate or surpass fellow collectors, which, it is to be feared, are the inciting cause of much of the collecting of art in America.

### A Collector of Art for Pleasure—Not Gain

From a close acquaintance and friendship of many years, the writer can testify to the dead collector's sincere pleasure in searching after and securing art works from the delight he found in them—and the joy of capture. He was not a bidder at auction sales—he preferred the visit to the studio and the artists' club—the exhibition private view, and especially the journeying to European art centers, and to such leading American exhibitions as the International Carnegie in Pittsburgh. In all these places he studied and bought—not works of any one school or painter—although he had his favorites among the older and modern schools and artists and artisans, but because he liked and found pleasure in a work or works. Take, for example, some of his last purchases—the clever oils of the modern Russian, Nicolas Fechin; the Englishmen, Tom Mostyn, David Y. Cameron, E. A. Hornel, Hughes-Stanton, Harold Speed, Austen Brown and William Orpen; the Frenchman, Raphael Collin, and the Spaniard, Jurren, men, save Orpen, not well known here and whose works were therefore certainly not bought for investment, but because he liked them. The same incentive to acquire, not for names, but for personal liking, influenced many of his purchases of older pictures, as for example, the strong landscapes of the little known early Spaniard Collantes, and it has been an error—a prevalent one in art circles—it must be admitted, that Mr. Hearn had not sufficient art knowledge to prevent his acquisition of wrongly or even falsely attributed art works at times.

Starting with a love of art, he acquired, in time, and through constant study, a more than ordinary knowledge, and while, of course, he made mistakes and did purchase wrongly attributed and, it is to be feared, falsely attributed works now and then—any fair minded, competent person must frankly admit, after a careful study of his vast possessions as now displayed, that the good far outweigh the poor among them. There have been and will be carping critics of some of the pictures, the ivories, pottery and porcelains, and other objects to be dispersed next week in this most unusual sale, and the auction of the season—but who among collectors could have amassed collections of such wide range and variety, and among which are so many real treasures, and made fewer mistakes than did Mr. Hearn?

### Services to American Art

But apart from Mr. Hearn's standing as an art collector, American art and artists, American museums and the cause of art in general in the United States, owe Mr. Hearn a debt of gratitude which can never be sufficiently appreciated. He was in truth an art patron and benefactor, always ready to respond to the call of art and art upbuilding in this country. How many other American collectors of the few here who ranged afield in their collecting bought and supported American art as he did? The Metropolitan Museum—of which he was for many years a trustee—owes, chiefly, to Mr. Hearn, its interest in and acquisition of American pictures—and art in general—made possible, after long years of neglect

of our native art through the regime of a foreign director and snobbish American trustees. His gift of a most superior collection of American pictures to the museum, and his creation and bequest of a fund for the purchase of American pictures and their upkeep, in the museum by Mr. Hearn, followed and kept pace with his persistent advocacy of American art, and the necessity of its acquisition by the museum, to his fellow trustees. He proved his faith by his works, and it is gratifying to record that his finest pictures, taken as a whole group, and the sale of which will be the feature of the coming auction, are by modern American painters.

### Wide Range of Collection

It is of course impossible in a single article and, with limited space, to give even an idea of the variety and interest of the Hearn collections. The handsome catalogue de luxe, in which the many thousand items are well described by competent writers and students, and the more striking of which are beautifully illustrated, is in itself a study of days. No art collections have ever come out of the N. Y. market which excel those of Mr. Hearn in range and variety.

### The Much Discussed "Blue Boy"

It has been thought wise to give, as the frontispiece of the ART NEWS this week, a reproduction of the well known picture, entitled "The Blue Boy," for familiar as it is through countless reproductions, public interest will centre in its auction fate. Whether, as the late William H. Fuller, at the sale of whose pictures, Feb. 23, 1898, Mr. Hearn purchased the canvas for \$50,000 believed, and as Mr. Hearn firmly believed to his death, this picture is the original "Portrait of Master Butall," better known as "The Blue Boy," by Gainsborough, or another version by his master hand of the similar work owned by the Duke of Devonshire, or, as has been argued, a copy by no less a hand than that of Hoppner, or even by some lesser brush, of the Devonshire picture, may never be known, but that the Hearn canvas is a striking and impressive one cannot be gainsaid. It is generally believed that Gainsborough first showed "The Blue Boy" at the Royal Academy of 1770 and the earliest mention of the work is found in Jackson's essay on Gainsborough, published ten years after the artist's death, where it is spoken of as "already famous." Edward Edwards, in his sketch of Gainsborough in his "Anecdotes of Painters," published in 1808, says the work "is now in the possession of Mr. Hoppner," which gives credence to the theory that Hoppner copied, as well he might have been tempted to do, so fine a subject.

There has never been any question as to the authenticity of the Devonshire "Blue Boy," and so the question remains: Who painted the Fuller-Hearn version? The controversy over this picture, which has raged for many years, will be again revived by its present offering for sale.

### Early English Pictures

Of the other early English pictures in the Hearn collections, some are of unusual quality, but they vary much in merit. The works of the Norwich school, two of the seven examples of Constable, two of the five Boningtons, Cotes' "Lady Stanhope," Raeburn's "Portrait of a Gentleman," the soft-toned church interior, by the great Turner, and Reynolds' "Dr. Burney" are perhaps the best.

### Works by Early Continental Masters

Of the early Continental schools there are several examples, notably, two of Albani, typical in color, a "Portrait of an Artist," given to Ferdinand Bol, two Bonifazio, two Coello, two examples of the old Spanish landscapist, Collantes, a Gerard Dou, a fair Goya portrait, three large and superior Guardis (one, "Ruins with Figures," beautiful in quality), a Palma Vecchio, a Pourbus, several examples of the old Dutchman, Van de Helst, Van der Neer, Van de Velde, Van Goyen, van Ostade, Verspronck, Victoors and Jan Wynants, which are worthy of attention.

### Modern Foreign Canvases

The modern foreign schools are fairly well represented, notably by a splendid group of ten Boudins, two Brascassats, three Cazins, a figure Corot, three Coutures (including his famous large composition, "Love Drives the World"), two of three

Daubignys, three Decamps, three Diazes, three Dupres, a Fromentin, two Harpignies, a Jongkind, two Laverys (a landscape and a figure), two Michels, a Pasini, a Pokitnow, a Raffaelli, a Ribot, a Roybet, two Troyons, a Ziem and a Zorn.

There are, of the modern Dutchmen, examples of Keyer (4), Jacob and William Maris, Mauve (cattle), Neuhuys, Israels and Weissenbruch, while of other nationalities, not already mentioned, one finds Thaulow, Olsson, Cabat, Courbet, Fechin, Lerolle, Albert Lynch, Marilhat, Meunier, Shannon and Vollon, all well represented.

### The Modern Americans

Lastly, one comes to the really remarkable group of oils by modern Americans, a school in which Mr. Hearn much delighted, and whose dispersion, if one is not mistaken, will perhaps prove the feature of the sale. Seldom have so many really superior works by the best among our native painters come to the auction block. While Mr. Hearn favored certain painters, his taste was catholic in American art. George Bogert, who was from a youth his protégé, is represented by no less than 32 examples,

which well show the range of his good art. The panel of six Blakelocks, among them the "Moonlight and Clouds," and the "Landscape at Sunset," will excite lively competition, as will also the equally fine panel of eight Wyants, all of his best period, the "Wood Gatherers" of George Inness and his two other examples, the two Homer Martins and especially the five splendid Murphys. Other Americans well exemplified are Bunce, Emil Carlsen (his Academy picture, "The Surf"), Bruce Crane (2), Daingerfield, Dannat, Charles H. Davis, Dearth, Dessar (3), Dewey, Dewing, August Franzen (5), B. R. Fitz, Gauley, Swain Gifford, Hassam, Hawthorne, George Hitchcock, Alfred C. Howland (7), George Inness, Jr., Jongers, Kost, La Farge, Louis Loeb, Wull H. Low, Thomas Moran, Naegle, Nisbet, Ranger, Rehn, Theodore Robinson (4), Sartain, Smedley, Snell, Alice Kent Stoddard, Tryon (3), Horatio Walker, Edwin Lord Weeks (7), Guy and Carleton Wiggins and Irving Wiles.

### Other Art Properties

The art properties of Mr. Hearn, outside his pictures, are so numerous, so varied and of so many different kinds, that it would require pages to even attempt to describe or detail them. Suffice it to say that it will take an entire afternoon; that of Monday next, to dispose of the jades, lacquers, enamels and cabinet objects alone; Tuesday afternoon to disperse the old Chinese blue and white and decorated porcelains, and European and Oriental bronzes, while on Wednesday the sale of the antique single color porcelains, will take several hours.

The large and remarkable collection of ivory carvings will consume the afternoons

of Thursday and Friday, while Saturday afternoon will be devoted to the dispersion of the decorated Oriental and other porcelains, and the furniture, Oriental rugs and embroideries. Even the afternoon of Monday, Mar. 4, will have to be given to the winding up of this unique sale, with the dispersion of the miniatures, snuff boxes, European ceramics, Greek and Roman glass, Hispano-Moresque plates and miscellaneous objects.

It must be remembered that vast as are the properties to be sold next week, that Mr. Hearn had before his death given several collections of art objects to the Metropolitan Museum, and that Mrs. Hearn bequeathed the same Institution the large collection of watches left her by her husband.

James B. Townsend.



## BIG PRICES FOR THE HEARN COLLECTION.

### A MUCH-DISCUSSED PICTURE.

(FROM OUR SPECIAL CORRESPONDENT.)

NEW YORK, MARCH 3.

Prices at the sale by the American Art Association of the art collections of the late Mr. George A. Hearn owner of the down-town dry goods store, which began last Monday and will conclude to-morrow, have far exceeded the most generous estimate. The total yesterday exceeded a million dollars (£200,000).

The chief lot of the pictures by old masters and British artists was the much-discussed version of the Duke of Westminster's "Blue Boy" (Master Butts) by Gainsborough, which Mr. Hearn prized above all his pictures, and for which he paid a large sum in 1900. The picture had been in America for some years, and its former owner, Mr. W. H. Fuller, in 1898 printed an exhaustive pamphlet on the rival claims of the two versions. The picture, which is a whole-length life size, was exhibited at Messrs Hogarth's gallery, Mount-street, Grosvenor-square, London, in July, 1870, and caused a great deal of discussion at the time in the press. It is unquestionably a very fine picture, and now sold for \$38,000 (£7,600).

Another remarkable price was paid for Turner's "Fitzalan Chapel, Arundel," which was bought at a sale at Christie's in 1888 for 320 guineas, and now again changed hands at the very advanced price of \$20,500 (£4,100). A fine Venetian scene by F. Guardi, the entrance to the Grand Canal, with numerous gondolas and other boats, brought \$10,400 (£2,080); a large picture of classical ruins by the same artist, \$5,100 (£1,020). A picture by R. P. Bonington sold for \$4,800 (£960); a whole-length portrait of Lady Stanhope, by Francis Cotes, \$5,300 (£1,060); two portraits ascribed to Sir Joshua Reynolds, Dr. Burney and Lady Spencer, sold respectively for \$5,000 (£1,000) and \$5,300 (£1,060); Romney's early portrait of Miss Hollingsworth, a three-quarter length, \$8,100 (£1,620); a portrait of an unknown lady by J. Zoffany, \$4,800 (£960); a group of the Horsley children by Sir William Beechey, \$4,000 (£800); and a work by George Morland of a sow and her young, apparently the W. H. Forman picture which sold for 96 guineas at Sotheby's in London in 1899, now fetched \$4,200 (£840).

A version of Sir Joshua Reynolds's "Age of Innocence," bought a good many years ago, sold for \$4,700 (£940); a small version of John Constable's "Valley Farm," which belongs to Miss Constable, brought \$2,000 (£400); and Tom Mostyn's "Domain of Arnheim" brought \$3,000 (£600). One of the several pictures by D. Y. Cameron, "Ben Ledi," painted in 1910, sold for \$2,050 (£410). Other pictures and prices were:—W. Orpen's "On the Beach," \$1,050 (£210); Julius Olsson's "Silver Night," \$750 (£150); Austen Brown's "By the River," \$525 (£105); and Harold Stead's "Roses and Chintz"—which was in the Royal Academy in 1903—\$725 (£145).

## HIGH PRICES AT THE HEARN SALE.

(FROM OUR SPECIAL CORRESPONDENT.)

NEW YORK, FEB. 26.

The sale of the extensive art collections of the late Mr. George A. Hearn, of this city, which were described in *The Times* of December 27 last, is now being held here by the American Art Association. As was anticipated, high prices are being realized. A black hawthorn vase fetched \$24,000 (£4,800), and a picture by the American artist George Innes, "Wood Gatherers," \$30,800 (£6,160). The works of other American artists included two by A. H. Wyant, "In the Adirondacks," \$21,500 (£4,300); and a small summer landscape, \$10,100 (£2,020); a landscape by J. F. Murphy, \$15,000 (£3,000); and a landscape by Ralph Blakelock, \$17,500 (£3,400).



